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THIRUKKURAL — KAMATHUPPAL

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LECTURE I

THE CULTURAL HERITAGE

INTRODUCTION

I deem it a great privilege to be called upon to deliver the Sornammal Lectures this year before this august assembly of great scholars.

The topics of the lectures this year relate to Kamathuppal, the last and the most delicious part of Tirukkural, the pet book of the modern world. This deals with human love in its ennobling aspects. In this concluding part of his work, Tiruvalluvar is at his best in his poetic thought, form and diction, so much so, this is classed as one of the lyrical masterpieces of world literature on human love. His verses are considered as the 'choicest expression of human thought' on the noblest of passions of mankind. The subtle human emotions and the delicate feelings which love evokes in the human heart are portrayed with master strokes of elegance and charm, imaginative splendour and poetic grandeur which enthral even a fastidious critic.

There are, however, traducers, scholars with ascetic ideals, who consider that this last part of Tirukkural, detracts much of the value of a work which is otherwise matchless. To them, sex is an anathema; it is vile and depraved; sex love is untidy; it is a sin of the flesh; it is a fetter and a drag on the human soul and a work which deals with it, however superb, shares its depravity with its subject. They consider that the eminent talents of a great author had been wasted on a vile and unholy subject.

This prejudice is the result of the changes in the outlook of the human aims, and of the cultural value to be attached to the sex impulse and human love, which had spread over the country and which had taken a firm hold of the best minds. This extended its sway even to foreigners. Drew, one of the early translators of Tirukkural into English, thought it infamous to translate this last part. No better refutation of this prejudice than the weighty observations of G. U. Pope seems necessary. He states in the introduction to his translation of Tirukkural as follows:

"Of this (the Kamathuppal) Mr. Drew said that 'it could not be translated into any European language without exposing the translator to infamy'. But this is only true in regard to certain

of the commentaries upon it, which are simply detestable. I am persuaded that it is perfectly pure in its tendency and in the intention of its wise and high-souled composer. Its title is Kamathuppal—' the division which treats of Kama ' and this means Lust or Love.

" Kamam is the Hindu Cupid. Hindu ideas differ from our own. This prejudice kept me from reading the third part of Kural for some years, but the idea occured to me very forcibly that he who wrote,

> ' Spotless be thou in mind !
> This only merits virtue's name ;
> All else, mere pomp and idle sound,
> No real worth can claim !' (34)

could not have covered himself with the spotted infamy of singing a song of lust. Thus I ventured at length to read and study it, rejecting commentators, when I was able fairly to appreciate its spirit; and as the result, I translate it, believing that I shall be regarded as having done good service in doing so."

G. U. Pope has done, indeed, the greatest service to this last part, in introducing it to the Western World. Kamathuppal is pure in its sentiments, its tendencies and suggestions. In addition, still more pure, refined and decorus in its expression.

We are not sure whether the sex life, as depicted in this part, was one that actually existed at the time of Tiruvalluvar. It is, however, obvious that it is not a mere figment of his imagination, as all the sex habits and behaviour set forth here are well corroborated by Sangam Literature and the traditions recorded in Tolkappiam. It is apparent that as a true poet, conscious of his mission, the author presents an ideal sex life, interpreting its significance and aim to his country men for their edification and emulation.

PLAN AND PURPORT

We see in this last portion of Tirukkural the sex life of the ancient Tamilians in its full bloom with an ethical and spiritual fragrance all its own. The splendour and refinement, we notice, are not the spurts of any one epoch in history. They are the products of centuries of well planned sex culture, which preceded the age of the author. Without a knowledge of this cultural

heritage, it is well nigh impossible to fathom the deep significance of this love-life protrayed here or to evaluate the sex habits and behaviour described in the various chapters of this part or even to get at their superficial estimate. Hence the first lecture will be devoted to this cultural heritage.

The approach of the author to his theme of love is unique and is of universal interest. His first chapter begins with the deep impression felt in the presence of beauty by the human heart. "தகை அணங்கு உறுத்தல்", "அவள் வனப்பு (அல்லது அழகு) தன்னை வருத்துதல்", is the meaning given by Parimelalagar. The quest of the soul for beauty thus starts and this corresponds to the modern conception of aesthetics. Here is an imaginative perception of a high order, which appreciates the beauty of form, grace and their expression, purified by the halo of divinity, அணங்கு, the beauty divine, which brightens them all. The aesthetics of the author is not one of erotics nor is it that of utilitarian beauty nor that of the fleeting fashion type. Here the pleasure felt at the sight of beauty is not that of a desire for carnal pleasure, உண்டார் மகிழ்தல், but that of a super sensual nature கண்டார் மகிழ்தல் *Kandar magilthal,* (Kural 1090) the pure pleasure of artistic impression created by perception which is the essence of aesthetic beauty. "Its esse is percipi"[1] as described by Carritt. The aesthetic experience is classed by him as a spiritual activity. Thus the author takes his aesthetics of love to the realms of the spirit and metaphysics, even at the very start. It was Plato who conceived of a love of beauty and order, temperate and harmonious, free from sensuality and coarseness[2]. We find this concept of beauty exemplified in the very approach of the author to the theme of love. The second lecture will be devoted to the aesthetics of love in Kamathuppal.

Quite in consonance with the start, the sex impulse, when it takes shape, is blended by the master artist with ethical and spiritual experience. The author has exploited the sex impulse to the fullest extent to beautify, ennoble and exalt sex life. The physical element of pleasure in sex is transferred to the realm of the psychic and transmuted into that of the spirit. The sex and love intermingle and bring about an integration of the cognitive and emotional life of love into one of spiritual growth. From each embrace of the lovers, sprouts the tender shoot of the spirit the rudiment of the future leaves, flowers and fruits, "உறுதோறு

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1. The theory of beauty by E.F. Carritt, p. 180.
2. The Republic.

உயிர்தளிர்ப்பத் தீண்டலால்". (Kural 1106) It is not the delighted passion for flesh (*Kamam*) that grows but the immortal spirit, *Uyir*. Even in the supreme moment of pleasure, the heart had felt more, the pleasure of the budding spiritual growth, rather than the pleasure of the sex. The earth and heaven thus meet here. The third lecture will be devoted to these ethical and spiritual elements in Kamathuppal.

AHAM (அகம்) AND PURAM (புறம்)

The main source which furnishes the materials regarding the cultural heritage is Tolkappiam. Porul Atikaram of Tolkappiam (the chapter on subject matter) formulates the human conduct and activities in their fundamental aspects and their whole range is divided and compressed into two—Aham and Puram. This was not a division made by Tolkappiar. Tolkappiar based his division on what already existed in the literature of his time. ('பாடலுள் பயின்றவை'—தொல்—பொருள்—அகத்திணையியல், 3.) The habit, idea, mode of thought, action and imagination comprised in these two divisions came down to Tolkappiar as a 'Culture-pattern' handed on from generation to generation and which found their legitimate place in the literature of the country.

Aham deals with love and family life, the inner life of men and women and *Puram* with the external life outside the home in the wide world. Aham denotes the home and Puram literally means the outside. What is outside the home, is its environment, where starts the struggle for existence.

In the beginning of human life, men had to fight for their very existence with the natural environments—with storms and floods, winds and waves. They had, then, to face venomous reptiles and ravenous beasts of prey. Further struggles awaited them at every stage of their growth. 'Hunters fought for happy hunting grounds still rich in prey; herders fought for, new pasture for their flocks; tillers fought for their virgin soil' and warriors for the state, where it had developed. Human life in Puram was thus one of intermittent but endless war, outside the home in its environment far and near. All the modern investigators of the history of civilisation are unanimous that environment or Puram plays a vital rolé in driving the culture and civilisation, whether of an individual or of a race, into 'blind alleys' as Toynbee calls them, or in raising them to the heights of glory. This struggle for existence is that which

the relentless law of nature has provided for human progress. War is the natural instrument of selection designed for the survival of the fittest.

Aham or the home and love therein, trained the heart of man and brought out the best of his feelings and emotions, lifted him out of the dark mire of his senses, raised him into the sunshine of the spirit and led him to the supreme bliss. Puram or the environment, the struggle for existence or the war therein, developed his muscles, limbs and the brain, made his ability and intellect shine forth, lifted him out of the gloom of fear and insecurity and led him into the realm of material prosperity and boundless inventions which are the highlights of modern civilization. Thus, Aham stands at the root of man's emotional and spiritual growth and Puram at the root of his intellectual and material prosperity. The integration of the attainments at home and the achievements in the environment, Puram, constitute the culture of a race. Ellsworth Huntington defines that " by culture we mean every object, habit, idea, institution and mode of thought or action, which man produces or creates and then passes on to others, especially to the next generation."[8] Aham and Puram, thus, constitute the essential basis of culture and play their vital part in every phase of human activity. This broad division of human conduct and activities into two—Aham and Puram—though primitive, seems to have been arrived at, on a scientific study of the factors which constitute culture and go to make up the civilization of a race. This is quite in accordance with the findings of the investigators of the twentieth century.

We now pass on to the next stage of the Tamilian culture and civilization. Human society is not static but dynamic. Under the inexorable law of growth, society marches on from progress to progress. At each stage of its growth, there is enlargemennt of thoughts, ideas and institutions. The division of the factors of culture into Aham and Puram, is scientific, and objective in its nature. The attitude of men towards their activities now becomes subjective; revaluation takes place and a rearrangement happens. The old division of Aham and Puram does not accord with the new attitude to life. Human activities are revalued in the light of the benefit which should accrue to men, sexually, morally and spiritually in Aham, mentally and materially in Puram. The ultimate aims of life to be achieved by these activities are declared as *Inbam*, *Porul*, and *Aram*.

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3. * The main springs of civilization, p. 7.

Kalaviyal of Porulathikaram starts with the declaration of the aims of life as " இன்பமும் பொருளும் அறமும் என்றாங்கு ". The exact meaning of Inbam இன்பம் or the correct sense in which it is used here, as one of the aims of life, has to be determined, before we could assess its importance or appreciate its significance in the scheme of life planned by the ancient Tamilians, as the basic factors of their culture.

INBAM (இன்பம்)

Divakaram defines Inbam as, இன்பம், as அகமகிழ்ச்சி, *Ahamahilchi*, the inner pleasure. It is generally interpreted as Kamam—the sex impulse, even though Inbam may denote according to some, the sensual pleasure which is the result of kamam and the kamam itself. The impulse and its result are different in their nature. One is physical and the other is psychological and one cannot therefore denote the other. Different authors have used this word in different senses and the commentators have interpreted it as it suited them. Particulars regarding the sense in which this word is used, have to be collected and the exact meaning substantiated. Until these are accomplished, it will be futile to find its equivalent in English.

Tolkappiam itself contains some of these necessary particulars. Kalaviyal opens with the lines :—

" இன்பமும் பொருளும் அறமும் என்றாங்கு
அன்பொடு புணர்ந்த ஐந்திணை மருங்கின்
காமக் கூட்டம் காணுங் காலை "

The context in which 'Inbam is used here, is of vital importance and renders its use intelligible. Among (in relation to) the three aims of life இன்பம், அறம், பொருள் by the side of (in relation to) the five aspects of love-life, அன்பொடு புணர்ந்த ஐந்திணை மருங்கில், the author presents, காமக்கூட்டம், the sex union. Instead of straightway defining the sex union or explaining its genesis, which he does in the next stanza, he hastens to interlink it with the life aims and aspects of love-life He thereby urges, even at the outset, that the sex union and its ramifications should be viewed and evaluated in relation to the love attitudes they evoked and the ultimate life aims to be achieved.

Kamam is the sex impulse and it induces காமக்கூட்டம், the sex union. This sex union may be with love or altogether without it, for the sole satisfaction of the sex desire. Without love

it is a crude animal passion not fit to be cultivated and not worthy of a human being. This is outside the pale of Tamil culture or that of the culture of any civilized nation. The sex union indicated in the text, by the term, 'காமக்கூட்டம்', is the first under the five phases of love (ஐந்திணை மருங்கில்) which starts the course of love, fuelled and well greased to take its onward march.

According to Tolkappiam, the sex life starts with an unconscious attraction between the sexes based on the inner tendencies of each of the partners, which find their level equalised (ஒத்த கிழவனும் கிழத்தியும்). This leads to the decision of attaching oneself to a mate, (ஐயம் தெளிவு) depending upon the response, the attraction evokes, in the heart of each of the would-be partners (குறிப்பறிதல்).

The desire of one for the intimacy of the other stimulates emotional developments, creates psychic disturbances and brings about the transformation of the emotional and mental life of the lovers into one of love—காதல். The other four phases of love-life, make love all pervasive and energises the psycho-physical system of each of the partners. The egoistic tendencies are narrowed down to the point of self effacement, to become அன்பு, the love supreme. The very word அன்பு denotes the state of not being two[4]. There is a progressive integration of the two personalities, in those five phases of love and the sex impulse and the desires for carnal pleasures gradually fall off. The lovers now delight more in the embrace of their souls than in the embrace of their bodies. The love supreme thus thrills the whole life with intensive concentration. It is raised to a state of mutual devotion and ascends the spiritual height of Inbam, to take its place of honour, as the first among the life-aims of a race. No trace of the sex which started this progressive growth is found in the ultimate produce.

Inbam is thus not Kamam. Nor is it the direct result of Kamam, They are both far apart. In the evolutionary process Kamam has transformed itself into love and love has evolved into Inbam in which neither the sex impulse nor 'காதல்', the love exists. Out of the dirty slime and above the delectable water, emerges a divine lotus. The tuber which gave birth to it has vanished and merged itself beyond recognition into the plant's

4. * *Anbu* is a word denoting abstract quality like *Panbu*, *Nanbu*, *Petpu*, etc. Pu is the suffix (விகுதி) denoting abstract quality. அன், An. is the root denoting அன்மைப் பொருள், the state of not being. The word அன்பு, thus means the state of not being two but one.

growth. The stems and leaves have faded away. The Divine flower is picked up, cherished and preserved for posterity.

What we have so far seen is only the configuration of Inbam and not its inner content. We have perceived the distance which keeps them apart and not their innate difference. There is no denying the fact that the sex union or Kamakkuttam under love or outside it, gives pleasure. If this pleasure is not called Inbam, by what name was it designated? We shall again turn to Tolkappiam.

The word Inbam is not used at all in Kalaviyal to denote any of the primary or secondary sex acts. Nor is it used to denote the result which ensues from any of them. The pleasure derived from the sex union is described as மகிழ்ச்சி. "பெற்ற வழி மகிழ்ச்சியும்", தொல். கள 11. Perasiriyar, the commentator, explains this as சொல்லிய நுகர்ச்சி வல்லே பெற்றுழி அவன் மனம் மகிழும் மகிழ்ச்சியும்". Tiruvalluvar also uses this word, மகிழ்ச்சி, to denote the pleasure of the sex union. He names it புணர்ச்சி மகிழ்தல் and not புணர்ச்சி இன்பம். It is thus obvious that the word Inbam was reserved to denote a higher state of experience, than that of mere sex pleasure. 'உவகை is yet another word used in *Kalaviyal*. "ஏமம் சான்ற உவகை". (களவியல் 20) This denotes the joy derived when fear, worries and anxieties are banished from the mind. In *Karpiyal*, the word Inbam is used but once.

"கிழவனை மகடூஉப் புலம்புபெரி தாகலின்
அலமரல் பெருகிய காமத்துப் பகுதியும்
இன்பமும் இடும்பையும் ஆகிய இடத்தும்"

Owing to the prolonged absence of the husband, the wife feels the long loneliness, heavy and unbearable. The disturbance created by the sex desire increases. There are situations in which she feels joy and misery. Tolkappiar does not specify the situation which created the joy or that which caused the misery. He leaves them rather vague.

Tiruvalluvar comes to our rescue. Here is a verse in the chapter on "படர் மெலிந்து இரங்கல்" in his Kamathuppal, which refers to Inbam. "இன்பம் கடல் மற்றுக் காமம் அஃதடுங்கால் துன்பம் அதனின் பெரிது."—(1166)

This verse looks rather simple but it will be an arduous task to fathom its full meaning and understand the nature of the Inbam mentioned here. Though arduous, we have to undertake this task; otherwise Inbam will elude our search.

The verse quoted, is the soliloquy of a lady in her increasing distress which wears her down, due to the long absence of her husband from home. She feels an ocean of joy, but the sex impulse attacks it and converts it into one of misery, far greater than that of joy. The demon which caused her misery, we are able to spot as Kamam, but that which created the joy is hidden in the verse. The lady does not take us into her confidence to disclose the cause of her joy. We wonder, how a virtuous lady, as the one we see here, could have felt any joy at all in the absence of her husband. This is, rather puzzling. The poet leaves the thought elliptical or incomplete and wants us to trace the missing link. The commentators, as usual, have confounded the meaning and leave us bewildered. We have, therefore, to analyse the thought and dig deep into it to detect the lurking cause of her joy.

The word-meaning of this verse is simple indeed. இன்பம் கடல் : Joy is an ocean ; மற்றுக் காமம், அஃதடுங்கால், துன்பம் அதனின் பெரிது : but when the sex impulse attacks it, the misery is far greater than that of joy. The poet arranges his words in his verse in a certain order. The best method of interpretation will be to take them as they are in the environment in which the poet placed them, analyse and find out their meaning. We shall examine the words in the order in which they are set by the poet.

காமம், அஃதடுங்கால்

'அஃதடுங்கால்' means 'when attacking it'. அடு means 'attack' or fight', and its derivative meanings are, kill or give trouble. (அடுதொறும்—பொருந்தொறும, பதிற்றுப்பத்து 47) Between காமம் and அடுங்கால், there is a demonstrative pronoun, அஃது. It is used as an object here. Its use in the objective case is common in Tirukkural. As a demonstrative, it points to the thought that was expressed before, i.e., 'இன்பம கடல்' and also represents it here, as a pronoun. 'காமம், அஃதடுங்கால்' thus means that kamam when it attacks the ocean of joy. Why should Kamam attack இன்பம, the joy at all? When does one attack the other? Friends do not attack, kill or give trouble to each other. It is, therefore, apparent இன்பம், the joy, which Kamam attacks, is opposed to it, or that joy belongs to that which is opposed to Kamam. Otherwise, there could be no attack. Kamam is related to the flesh, and that which is related to the soul or spirit, is its natural opponent. It is well known that the flesh and the spirit are the natural opponents in the human system. Kamam, therefore, attacks its enemy, the joy, which belongs to the spirit or the spiritual joy. Kamam would

never have attacked it, if it belonged to it or if it was its own progeny. Thus, by logical reasoning, we get at the thought, left out by the author. This omitted thought, when added to the verse, gives the meaning: "The joy of the spirit or the Soul, is an ocean of joy but when Kamam attacks it, it is an ocean of misery far greater than that of joy"

The use of the disjunctive மற்று, in this verse by the poet, strengthens this interpretation. There are two distinct thought-groups in this verse, one of them is இன்பம் கடல், and the other is காமம், அஃதடுங்கால் etc. These two are separated by the disjunctive மற்று. மற்று is used here in the sense of மறுதலை or variance. "முன்சொல்கின்றது ஒழிய, இனிவேறொன்று" is the definition of மறுதலை given by Nachinarkiniyar. Two thought-groups, separated by a disjunctive, மற்று, are necessarily at variance with each other. '*Inbam Kadal*' is thus one that is at variance with *Kamam adunkal* etc. and vice-versa.

We have now to analyse the details of the variance in each group. The author has expressly stated in the verse some of the details of the variance and left out some of them. இன்பம் in one group is the variant of துன்பம் in the other group. கடல் in one group is the variant of அதனின் பெரிது in the other group. The poet has not given us the variants of காமம் and அடுங்கால். He has, obviously, provided a hint by his use of the disjunctive, that we should apply the principle of மறுதலை, trace out the variants of காமம் and அடுங்கால் and complete the thoughts, left elliptic by him. This is the grammatical, logical and scientific method of filling up the ellipsis.

We have already found that the variant of காமம் is the spirit or உயிர். The flesh and the spirit are always at variance. We have to find out that which is at variance with அடுங்கால். அடு means 'to fight' and its variant is 'to unite', ஒன்று சேர். The variant or மறுதலை of அடுங்கால் (when fighting) is ஒன்றுங்கால் which means 'when united'. If these variants are carried over to their legitimate places in the ellipsis, the full thought conveyed by the verse may be expressed as: "When the souls unite, it is an ocean of joy, but when Kamam attacks it, it is a misery far greater than that of the ocean of joy". The variance on each side of the disjunctive, is now full and balanced.

Of course, this interpretation is at variance with that given by Parimelalagar, the greatest of the classical commentators. His interpretation is that Kamam when enjoyed (புணர்வால்), is an ocean

of joy, but when it gives trouble due to separation, அடுங்கால், it is a misery. He has taken Kamam out of the setting in which the author placed it, because it was not intelligible to him, in that setting.

The great commentator was born, nearly a thousand years after the author. The customs and manners, the habits of life and the very mode of thought, of the time of the author, had changed, during the long centuries that intervened. New thoughts and new ways of life had taken their places. The commentator was brought up and educated in an environment which equated இன்பம், *Inbam*, the first aim of life of the Tamil culture with that of *Kama*, the third of the Aryan culture, Dharma, Artha, Kama and Moksha. He could not, evidently, conceive that sex union can rise above sex or yield anything beyond sex pleasure.

To get at his meaning, that the இன்பம் *Inbam* referred to in the verse, was *Kama Inbam*, sex pleasure only, the disjunctive மற்று stood in his way, as it directly qualifies Kamam. He had therefore to get Kamam out of this disjunctive. He uprooted Kamam out of the environment in which the author placed it and transplanted it into the alien soil. As a result of this the words stand transposed, as 'காமம இன்பம் கடல், மற்று அஃதடுங்கால் etc.' The demonstrative pronoun அஃது is not now the object of அடுங்கால், but represents the subject and points to Kamam, instead of Inbam.

If this was the meaning, the author wanted to convey, he would have very easily done it by shifting off the disjunctive மற்று, beyond Kamam, as இன்பங் கடல் காமம்; மற்றஃதடுங்காலை etc. and this மற்று directly qualifying only அஃதடுங்காலை. He would then have composed the couplet as:—"இன்பம் கடல்காமம்; மற்றஃ தடுங் காலைத் துன்பங் கடலிற் பெரிது." This would give exactly the meaning wanted by the commentator. This shifting does not, now, offend the rules of prosody either. The author did not adopt this arrangement of words or this form of verse, but specifically brought Kamam within the grip of மறுதலை, denoted by மற்று. This is proof positive of the fact, that the author did not mean at all, that the Inbam in his verse, was one, related to Kamam but was one which was at variance with it.

Further materials are not wanting to convince, that the joy expressed by the lady, related to the realm of the spirit and not to that of Kamam. It was referred to in the introduction, that the spiritual growth commenced at the very spot of the supreme

moment of the union of the sexes (உறுதோறு உயிர்தளிர்ப்பத் தீண்டலால்). Each congress brings with it, the growth of the soul or the spirit and not the growth of the desire for the flesh. The separation had disciplined and encouraged the longing for the union of the souls; and had completely engulfed the lady of the verse.

In the solitude of her lonely chamber, at the dark midnight hour, (யாமத்தும யானே உளேன். கு. 1167,) when all the sentient world were laid asleep (மன்னுயிர் எல்லாம் துயிற்றி, கு. 1168), the souls of the couple meet in celestial embrace of silent communion, defying the barriers of time and space, and float in an ocean of divine bliss. Alas! Kamam, the sex impulse, attacks it and drowns the lady in an ocean of misery. What a lovely picture of the inner conflict between the flesh and spirit of a love-laden soul, which, a master artist has painted in vivid colours!

There is yet another couplet in the same chapter to which the verse under study belongs, which supports this interpretation. This time, the lady finds fault with her eyes and not with Kamam.

> ' உள்ளம்போன்று உள்வழி செல்கிற்பின் வெள்ளநீர்
> நீந்தல மன்னோஎன் கண் ' —1170

" If these eyes of mine" she says, " would go forth to him as my heart does, (Pope translated *Ullam* as soul) they would not swim in the flood of their own tears." Her heart had already gone to him as disclosed in this verse, and their souls in union are now floating in the ocean of celestial bliss. The longing for a visual perception — a sense pleasure of a pure nature — has called into action the desire for the pleasure of the other coarse senses as well. As a result, the turbulent sex impulse has been aroused to take the field and it is leading the attack.

Here is an imagery of poetic grandeur, of a battle field, where the two belligerents, the sex impulse and the spirit, are on opposite sides. The sex impulse had lost its ground and the lady is under the reign of the spirit. The eye raises the banner of revolt, which the other senses join in. Reinforced by the revolters, the daring sex impulse, Kamam, begins the attack. The spirit succumbs and the lady is now in the grip of Kamam. We have also a pretty piece of psycho-analysis here. The inmost recesses of the human heart, have been laid bare by a relentless analyst. We have, in addition, a supreme touch of feminine grace,

delicacy, decorum and ineffable beauty, in her not disclosing, to us, the fact of the union of her soul. It is a feminine secret and no lady of culture will disclose it. She treasures it as a divine secret not to be exposed to the vulgar gaze of the masses. What wonderful results, the poetic ellipsis (பொருள் எச்சம்) has yielded in the hands of a master poet !

Tiruvalluvar has displayed a profound knowledge of sex psychology in this tiny verse which we have now examined. According to him, இன்பம் is above sensual pleasure. It is an experience of the soul. He has, here, furnished us a commentary of the line " இன்பமும் இடும்பையும் ஆகிய இடத்தும் " of Tolkappiam. He has indicated, when and where the happiness embraces the souls and how the sex impulse spoils it, and brings in இடும்பை, the grief. He has enabled us to comprehend the nature of Inbam as conceived by the ancient Tamilians.

We have now arrived at a stage, when we can formulate a definition of Inbam which has long been misinterpreted and misunderstood. There are four important words in the Tamil language to denote pleasure and they are களிப்பு, மகிழ்ச்சி, உவகை and இன்பம். They have been generally treated as synonyms ஒரு பொருள் குறித்த பலசொல். Degeneration of Tamil culture evidently commenced when the individual significance of these words was lost sight of. These words contain meanings of different shades denoting different grades of pleasure. They are based on an intimate analytical study of the psychology of pleasure. களிப்பு denotes boisterous pleasure, equal to that of a drunkard, a coarse pleasure of unbalanced state. களிப்பு is derived from கள் an intoxicating drink. மகிழ்ச்சி means the pleasure obtained by the gratification of senses or fulfilment of desires. உவகை is a pleasure which one feels when he is freed from fear, bondage, worry or anxiety, 'அல்லல் நீத்த உவகை' (மெய்ப்பாட்டியல், 11.) These are different states of experience acting under different kinds of stimuli. What a profound study of psychology, these very words display !

இன்பம் is far different from them all. It is neither a pleasure derived from the stimulus of a drink nor one equal to that. It is not a pleasure obtained by the gratification of senses or of one's desires. It is not a pleasure due to freedom from fear or bondage. It is not a pleasure compounded of all these different kinds. It is a pleasure, where no trace of any of these exists and far transcends them all. It is a pleasure felt by the union of souls, where ego vanishes and the souls lose their individuality, unite into

one and experience a divine happiness, Ananda, இன்பம், Bliss. Advaitham (not being two,—oneness) is Ānandam indeed.

Whether in the world of metaphysics or in the concrete world, Advaitham, oneness, is really Anantham, the supreme bliss or இன்பம், if it is actually realised and not merely talked of or argued. This oneness, when it wipes off the taint of sex passion, develops into oneness with the humanity and oneness with the supreme self. Radha Kamal Mukerjee observes, " Love is the supreme confirmation of the universality, immortality and infinitude of self. In love, free from the taint of all-too-human passion and egocentricism, God and man become to each other in an eternal playful reciprocity that constitutes the meaning of life and the world."[5]

It is this meaning of life and the world which the word இன்பம் conveys and sets as the first and foremost of the aims of life of the race. இன்பம் is thus metaphysical in its nature and spiritual in its content, which was conveyed to the door of each home of the Tamil land and not left to be sought for in the depths of forests or in the solitudes of caves. The weighty observation of Dr. M. Varadarajanar that Kamathuppal should form the first chapter of Tirukkural, lends support to this view and emphasises the fact that it occupies the first and foremost place in the culture of the ancient Tamilians.

We shall now pass on to Porul or material wealth, the second aim of life of Tamil culture.

PORUL (பொருள்)

The basic needs of human beings are connected with hunger and mating. Man shares these in common with the animal kingdom. But nature endowed him with far greater faculties than the animals to transform the cravings for sex into love and those of hunger into economic prosperity. The western scholars consider that the economic factors have been more dynamic than those of the sex in promoting human culture and civilization. Will Durant observes " without that the *Sine qua non* of culture, a continuity of food, (the prime economic factor) its intelligence will be lavished on the perils of the hunt and the tricks of the trade and nothing will remain for the laces and frills, the courtesies and amenities, the arts and comforts of civilization."[6]

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5. Preface to the 'Horizon of Marriage' by Radha Kamal Mukerjee, page XI, published by the Asia Publishing House, Bombay.

6. The History of Civilization, Vol., I. page LC.

The ancient Tamilians viewed this differently. To them the amenities, arts, comforts and the material prosperity were not the be all and end all of civilization. Man has a higher purpose to fulfil in his life. The development of human personality was the *sine qua non* of human civilization. The factors which contributed to the inner development of man and the integration of his personality with the peace and harmony of the family, of the society and of the world at large, were of far greater importance to them, than the laces and frills, arts and crafts. The sex carried with it the seeds of this higher growth and its synthetic and progressive integration. They thus selected and fostered the five aspects of love-life, அன்பின் ஐந்திணை, whose profound consummation, led man to realise the first of the aims of life as explained already.

They did not neglect பொருள், the material prosperity, either. They knew well that no home was worth living in, without wealth or material prosperity. Wealth, no doubt, carried with it its own impurities and evil, as did the sex. As sex was purified of its dross to make it yield the maximum good, the wealth should also be purified of its impurities. Otherwise, it will be productive of more evil than good. It was to effect this purification, the economic factors were subordinated to the first aim of life இன்பம் and assigned the second rank among the factors that promoted culture and civilization.

It was already pointed out, that Tolkappiar interlinked the love-life with the aims of life இன்பம, பொருள் and அறம் and thereby emphasised the fact that sex life should not be considered as a solitary factor, each aloof from the other aims of life, all of which are inseparably bound together.

The relationship between the sex or the home life and the material prosperity, is one of vital importance. The stability of a comfortable home life, depends upon the stability of its economic prosperity. The pursuit of wealth is for the comforts of the home. If there had been no home, wealth would not have been pursued in all vigour and enthusiasm. The relationship between the home life and the material prosperity is one of mutual indispensability.

Home and wealth are thus bound up together, indissolubly. When two factors are so bound together, tightly and inseparably, the goal to which one marches, has to be the goal of the other as well. If the two do not march together towards a common goal

but try to pull each other in its opposite direction, there will be stalemate. There will be no progress whatever. If the life is to march on and progress, the goal of the one has to be the goal of the other. We have already seen that the goal of home life was இன்பம், the divine happiness of the realm of the spirit: the aim of wealth should also be the same.

How could this be? Sex and wealth are, by their very nature, heterogeneous. Sex is of our own flesh and blood and thrills with life. Wealth is not one such, but is related to inert matter. How could one with life and another without life march together towards a common goal?

We have seen, that sex life began with the self gratification of sense desire, but ascended to a height far transcending it. The pursuit of wealth also begins with the object of self gratification and its aim should be to attain the higher reaches, far beyond self gratification. We have seen, that sex through the process of cleansing or the proper use of love-life, loses its selfishness or the thought of self itself. So also, by the proper use of wealth, selfishness should vanish. The wealth should be used in such a way as to banish the thought of self or result in self effacement. In sex life, each of the partners sacrifices his or her own comforts and pleasures for the sake of the other, willingly and without the knowledge of the other, and attains the spiritual height of self-sacrifice. The use of wealth should, similarly, lead to the sacrifice of one's own comforts and pleasures for the sake of humanity at large. Home life led to the divine joy of oneness with another human being far transcending sex pleasure. Likewise, the life of riches should lead to the joy of oneness with other human beings or the humanity at large.

By the opportunities which wealth alone can afford, the ethical and spiritual achievements in sex life, now deepen to reach the depths of humanity and broaden to embrace the whole universe. Without wealth or the economic factors which constitute wealth, this deepening and broadening of human personality cannot assume a tangible form. "Love your neighbour as you love yourself," proclaims the moralist. This is, no doubt, a noble maxim but it is an abstract idea. Mere belief in a maxim or an abstract idea, however grand it may be, will not confer any concrete good on any one, unless it is translated into action. Wealth provides the best means of translating one's own beliefs or achievements in the moral and spiritual plane, into direct action and concrete good. Love of others, compassion and altruism are mere

abstract ideas, slogans or dogmas, unless they take concrete shape. The economic factors help them to assume a definite form and become dynamic in their action. Thus, riches afford the best opportunity for the integration of human personality developed at home progressively, first with social surroundings and then with the world at large. The interlinking of the triad with the love life, means all these and much more.

These can be proved by yet another method of classical interpretation, adopted by the commentators. We have now a modern triad in a reversed form, as அறம், பொருள், இன்பம். Here, அறம் leads the other two, பொருள் and இன்பம். பொருள் or the material prosperity which is not led by அறம், is an evil, so also இன்பம் which is not led by அறம், is an evil. அறம் is thus the leader. In the ancient concept, it was the other way about. இன்பம் human happiness led the way. The goal of Porul should be the attainment of இன்பம், "ஈத்துவக்கும இன்பம்" says, the sage, Tiruvalluvar. The material help conferred upon others, make them happy. The happiness they feel, makes the bestower, happy all the more. According to the ancient concept, அறம் which does not have இன்பம், the human happiness, as its goal is also an evil. 'அறத்தான் வருவதே இன்பம்' says the sage again. In the old Tamil concept, the promotion of the happiness of humanity, was the sole aim of life: in the other concept, the preservation of Dharma was the sole aim of life, and that is why the Dharma, lead the other two, Artha (பொருள்) and Kama (காமம்). Thus, the triad, இன்பம, பொருள் and அறம், is not one of a mere superficial change in the order of the names, but denotes a deep basic difference and fundamental alteration in the outlook on human life. This is the vital difference between the ancient and the modern concepts of the aims of life. We shall see more of them as we proceed further on.

I shall, now, illustrate these, from the literature of the land and show, how இன்பம், the human happiness, was the aim of the life of the ancient Tamilians.

Here is a dialogue, between a lady and her confidante. The lady discloses some details of her happy wedded life and the sudden departure of her husband in pursuit of wealth.

> "அறியாய்! வாழி தோழி! நெறிகுரற்
> சாந்தார் கூந்தல் உளரிப் போதணிந்து
> தேங்கமழ் திருநுதல் திலகம் தைஇயும்
> பல்பூஞ் சேக்கையிற் பகலும் நீங்கார்

மனைவயின் இருப்பவர் மன்னே துணைதந்து
இரப்போர் ஏந்துகை நிறையப் புரப்போர்
புலம்பில் உள்ளமொடு புதுவதந் துவக்கும்
அரும்பொருள் வேட்டம எண்ணிக் கறுத்தோர்
சிறுபுன் கிளவிச் செல்லல் பாழ்பட
நல்லிசை தம்வயின் நிறுமார்

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படுமழை உருமின் முழங்கும்
நெடுமர மருங்கின் மலையிறந் தோரே"! (அகம்—389.)

"Know thou not my dear!" says she; "My husband used to dress my hair, arrange my curls, 'நெறி குரற்சாந்தார் கூந்தல்உளரி', adorn me with flowers, போதணிந்து, beautify my forehead with Tilakam திலகம் தைஇ, and will not quit his bed even during the day, பல்பூஞ் சேக்கையிற் பகலும் நீங்கார். Lo! What a transformation! (மன்னே-பிறி தொன்றுகைக் குறிப்பு) He is now in pursuit of wealth to secure all help, (to humanity) துணைதந்து, to fill to the brim the outstretched hands of those who look to him for help, to delight in procuring new riches, புதுவதந் துவக்கும், to feel at heart that he is not aloof in the vast humanity, புலம்பிலுள்ளமொடு, and to refute the petty cavils of polluted minds, கறுத்தோர் சிறுபுன் கிளவிச் செல்லல் பாழ்பட."

It is here, the love-life and the life for wealth shake hands. The love-life made him one with his wife and a wealthy life is to make him one with the humanity at large, He has already developed the heart for it (புலம்பில் உள்ளம). It is strange, that the lady does not feel even the slightest pinch of the pang of separation. She simply wonders at the transformation which has come over her husband. She has risen far above sex and sensuality. We have to exclaim with the lady, 'What a wonderful transformation from intense love to intense humanity!' This is what the poet wishes to bring out by the sharp contrast of a life of love and a life in pursuit of wealth.

Here is another piece in which the lady wishes godspeed to her husband's transformation.

"தந்நயந் துறைவோர்த் தாங்கித் தாம்நயந்து
இன்னமர் கேளிரொடு ஏமுறக் கெழீஇ
நகுதல் ஆற்றுார் நல்கூர்ந் தோரென
மிகுபொருள் நினையும் நெஞ்சமொ டருள்பிறிது
ஆபமன் வாழி

*　　*　　*　　*

கணிவாய்ப் பல்லிய காடிறந் தோரே!" அகம்—151.)

Men, who could not support those who love them and those who could not make their fellowmen happy and rejoice with them in their happiness, தாம்நயந்து இன்னமா கேளிரொடு ஏமுறக் கெழீ இ, நகுதல் ஆற்றார், are those who are really poor, and therefore, says this lady her husband has gone beyond the forests to amass enormous wealth மிகுபொருள் நினையும் நெஞ்சமொடு and with his benevolence, he will now be transformed into a different person. (அருள் பிறிது ஆய-வேறு பட்ட அருளுடையவர். முன்பு தம்பால் செறிந்திருந்த அருள் இப்பொழுது உலகின் மாட்டுப் பரந்தது என்பது கருத்து.)

The word, அருள், benevolence, deserves careful consideration. அருள் is not காதல் or அன்பு, which are different grades of love Tiruvalluvar describes அருள், the benevolence, as the offspring of love, அன்பின் குழவி. Love has far ascended the sex impulse to the height of benevolence, அருள், where there is no attachment, where it expects no return but is one with the humanity at large. The lady wishes him வாழி-Godspeed, success in his mission and success in his transformation. The transformations we have noticed in these two poems, are not confined to men who go about earning, but it embraces the ladies as well. They well appreciate the deep significance of the mission of their husbands and one of them wishes her husband well. Their personalities have attained their full growth to match with those of their husbands. The joyous couples are now ready to jump into world to accept the sufferings with pleasure and to serve humanity, even as Albert Sweitzer leapt into the depth of African forests, dedicating himself to the service of humanity.

All are not gifted to earn மிகுபொருள், enormous wealth. It requires special qualities, capacities and habits to become a great capitalist. It was considered as a national disgrace if those endowed with the capacity to earn, neglected it. They were laughed at by the society.

"எள்ளல் நோனுப் பொருள்தரல் விருப்பொடு
நாணுத்தளை யாக வைகி மாண்வினைக்கு
உடம்பாண் டொழிந்தமை யல்லதை
மடங்கெழு நெஞ்சம் நின்னுழை யதுவே!" (அகம்—29)

There are many more passages which illustrate these aspects of wealth and the social conscience was developed to such an extent, as to induce young men, to cut asunder the home attachment, however deep it might be, and goaded them on to run after wealth. They felt it a disgrace to remain at home to eat out of

the riches of their forefathers. In the first of the stanzas examined we have already seen the effort of one who delighted in securing ever new wealth-புதுவ தந்து உவக்கும். The combined effect of love-life at home and the social aspect of the wealth sought for, have been well explained in the brilliant lectures of Dr. M. V. published under the caption ஒவச் செய்தி.

This was the national ideal to which the very education of the people was directed.

"தாமின் புறுவ துலகின் புறக்கண்டு
காமுறுவர் கற்றறிந் தார்." (குறள், 399)

The learned, rejoice when they see the world enjoying what they enjoy. This is not merely for arts and literature but comprises all that which constituted and serve for enjoyment. It should not be forgotten that this is referred to in that part of Tirukkural which deals with economic prosperity பொருளியல், and can by no means exclude the enjoyment of wealth out of its scope. This was the motto for their life which the learned carried with them as கற்றறிந்தோர், the finished product of Tamilian culture and education. This put the object of the pursuit of wealth clean and tidy, brought in a new sense of values and ennobled the career of young men of the land.

Tiruvalluvar emphasises this aspect of wealth more than any one else in three beautiful similes:

"ஊருணி நீர்நிறைந் தற்றே உலகவாம்
பேரறி வாளன் திரு !" (குறள், 215)

is one of these similes into which profound thoughts have been compressed. The simple meaning of this couplet is: The wealth of men who love the world and are wise, is like ஊருணி filled with water. To understand the full force of the simile it is necessary to know what exactly an *Uruni* (ஊருணி) is. G. U. Pope translated it as a lake. Parimelalagar gave its meaning as tank, குளம்; Manakkudavar gave the meaning as a well; Parithi (வான்ஏரி) as a great lake: Kalingar combined both lake and tank. (பேரேரியும் பெருங்குளமும்.) It will be apparent from these divergent interpretations, that the commentators were groping in the dark, as to what exactly ஊருணி meant. Uruni is far different from what they have all described. There are five different words

in the Tamil language குளம், ஏரி, குட்டை, கண்மாய், ஊருணி to denote different kinds of water reservoirs. குளம் *Kulam* is that which is used for bathing purposes from the root *Kuli*–குளி or from–குள் which means to dive in, குள்ளக்குடைதல். (அகம் 63.) ஏரி *Eri* means the water source which is used for agriculture or irrigation from the root ஏர், the plough. குட்டை, *Kuttai* means a small pond from குட்டை short in size. கண்மாய் or கம்மாய் Kammoi is derived from கம்வாய் sluice—நீர்வழி, கம்—நீர் and denotes that which is provided with sluices. ஊருணி *Uruni* is that which is used for drinking by the village. ஊர் *Ur* means village; உணி *Uni* from the root உண் means that which is used for drinking. *Uruni* ஊருணி, as its very name indicates, is a special kind of drinking water pond, in which the drinking-water for the village is collected and preserved. These drinking-water ponds still exist with the same name in the remote villages of Mathurai and Ramnad districts. In these villages there is no other source of drinking water as they are far removed from rivers, mountain streams, lakes or other irrigation sources. No well could be sunk in these villages, as hard rock lies below the earth or the underground water is either saline or metallic, unfit for human consumption.

A catchment area sloping towards the pond, is selected and the rain which falls therein, is collected into the pond. The water so collected will be sufficient for the village till the next rain. The catchment area, in many cases, is protected from pollution and in some cases, watchmen are appointed to look after the water so that it may not be defiled by improper use or by the village cattle. All the villagers use the water in common and the conditions in some villages are, that the hands and pots that take the water out, should be clean. This kind of selection, protection and preservation of drinking water sources was evidently in common vogue during the time of Tiruvalluvar, throughout the country. Even in the eastern district of Tanjore, flooded by the Cauvery, we find the name of a village Peravuruni பேராவூருணி. This indicates that there should have been a large ஊருணி which lent its name to the village itself. As this kind of drinking water reservoirs was commonly in use in the country, the author has drawn a simile from them to convey his precious thoughts.

Let us handle the simile. Three different aspects of the *uruni* are here taken for comparison. (1) ஊருணி, the pond itself

(2) நிறைதல், the filling of the pond and (3) நீர், the water. (1) *Uruni* is the possessor of the water and the wise man, who loves humanity, is the possessor of wealth. (2) Even as the *uruni* gets its water supply, he gets his wealth. (3) The water in the uruni is compared to the wealth of the benefactor. Uruni water is the common property of all the humanity which comes in contact with the uruni and the wealth of the wise man also, becomes the common property of the humanity he loves. Not only the water therein, but the uruni itself is the common property of the villagers, so also the benefactor is no longer one who belongs to his family; he belongs to the humanity at large.

The uruni gets its water supply from sources unpolluted; otherwise, the water collected from a contaminated source, will be unfit for human consumption. Similarly, the benefactor gets his wealth through untainted sources not by fraud, extortion or exploitation. The wealth ill-got results in illness. The ideal is not "to rob Peter and pay Paul"; The person who amasses wealth is one who loves humanity. (உலகு அவாம்; உலகை அவாவும் பேர் அறிவாளன்.) As he is the lover of உலகு, humanity, he cannot, by nature, rob one and pay another. It is to emphasise this aspect, the author mentions நிறைதல், getting filled, otherwise he would have composed his verse differently.

Wealth is as vital as water is for human progress. A more apt simile cannot be thought of, to convey the importance of wealth or economic prosperity. Tiruvalluvar is not a philosopher who derided the acquisition or possession of material wealth. There can be no benefit to humanity from one who himself begs others for help or depends upon others for help. When the aim is the happiness of the humanity at large, there is no other go but to seek wealth to relieve their distress.

The comparison between wealth and water goes far deeper than what appears on the surface. No doubt each of the villagers can use the water without let or hindrance, but each can use it only as far as he needs it, nothing more, nothing less. To take in more, will cause illness and taking less, will produce the same evil. Nor can one store the water for many days in advance. The water, if so stored, will become rotten when kept beyond a day or two. 'Each man his vital needs,' is the natural law which water

enforces. The benefactor or the benefitted has, therefore, to use wealth only as far as the vital needs require, nothing more or nothing less, if the body politic is to remain healthy. This is the philosophy of wealth preached by *uruni* which is as deep as the thought of the author and its water as pure as it could naturally be.

Another simile deals with the human ailments :

" மருந்தாகித் தப்பா மரத்தற்றால் செல்வம்
பெருந்தகை யான்கட் படின் !" (குறள், 217)

The riches should never fail to cure the afflictions of the flesh.

மருந்தாகித் தப்பா மரத்தற்றால்.

The third simile deals with luxuries :

" பயன்மரம் உள்ளூர்ப் பழுத்தற்றால் செல்வம்
நயனுடை யான்கட் படின் !" (குறள், 216)

When the fruits from the fruit-trees of the village-common, drop down, the more vigilant and the active get them. The rest of the fruits, if any, which do not fall off, are collected and equally divided among the villagers. This custom still prevails in some of the remote villages, far removed from the influence of modern civilization. Fruit is a luxury, not a vital need as water or the remedy for ailments.

The three similes do not repeat one and the same idea but emphasise the three different social aspects of wealth. Here we find a happy blending of socialism and capitalism deprived of their evil. It is not for the proletariat to claim relief but it is for the capital to come down and share the benefits of the wealth with others. Tiruvalluvar calls this ஒப்புரவு equality, equalising all the wealth which one earns, தாளாற்றித் தந்த பொருளெல்லாம், with others or attaining oneness with humanity at large. ஒப்பு-means equality or oneness. உரவு means strength. It is this strength on which a great race of mankind in a tiny corner of the world, grew to its full stature. It is the triumph of sex love which transformed man and helped him to develop his full personality to such dimensions as to embrace the humanity as a whole.

" அன்புற் றமர்ந்த வழக்கென்ப வையகத்து
இன்புற்றார் எய்துஞ் சிறப்பு !"

says the sage Valluvar. The distinction of divine happiness or bliss conferred in this world, is a result of the tranquil life, which loves all beings. Through the means of ஒப்புரவு the tranquil life of love, feels the oneness with other human souls. ஒப்புரவு is the outward expression of the inner realisation of the oneness with all human beings. The oneness with the beloved, which we noticed earlier. has thus paved the way for the oneness with all human beings. This oneness was not a mere belief of a religion or the abstract idea of a speculative philosophy, but a concrete fact realised by a definite deed of human endeavour—ஒப்புரவு.

Here is a quotation from Rabindranath Tagore which is relevant to this Oneness attained by ஒப்புரவு: "That I become more in union with others, is not a simple fact of arithmetic. We have known that when different personalities combine in love, which is the complete union, then it is not like adding to the horsepower of efficiency, but it is what was imperfect, finding its full meaning in relationship. This perfection is not a thing of measurement or analysis it is a whole which transcends all its parts. It leads us into a mystery which is in the heart of things, yet beyond it like the beauty of a flower which is infinitely more than botanical facts ; like the sense of humanity itself which cannot be contained in mere gregariousness."

" This feeling of perfection in love which is the feeling of the perfect oneness, opens for us the gates of the world of the Infinite One who is revealed in the unity of all personalities."[7].

The strength உரவு, found in oneness, ஒப்பு with all human beings and the joy it yields, are well defined and confirmed by Tagore, a poet-philosopher of universal repute. ஒப்புரவு is not an abstract idea for contemplation, meditation, or nirvikalpa samadhi, where oneness is sought to be established with an unseen God or an inferential Infinite. It is a living oneness with a living humanity attained by mental, moral, spiritual and metaphysical factors, in combination with economic prosperity. With the ancient Tamilians it was a religion of love and a life of reality, not one of rituals or doctrines or of abstract metaphysics.

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(7) Personality—Lectures by Tagore in America, page, 83. Indian edition Macmillan & Co.

It was similar to the 'human-heartedness' or the humanism of Confucius among the ancients and the humanitarianism of Comte among the moderns. Comte held on the basis of positivistic science, that there was nothing greater than humanity for worship.

Nearly, two thousands of years—at a very modest estimate—before the 'League of Nations' or the charter of the 'United Nations' came into being, this philosophy of life, of wealth, of humanism and of humanitarianism, helped the Tamil race to think of one world and one brotherhood, 'யாதும் ஊரே; யாவரும் கேளிர்'[8] "All the countries are yours and the people all over the world are your kith and kin." The significance of Tolkappiar interlinking love life with இன்பம் and பொருள், will now be quite apparent and can be fully appreciated. Let us now proceed to examine அறம், the third of the aims of life, which yet remains.

ARAM (அறம்)

அறம் from the root அறு to cut, denotes that which is cut out. Cut out of what? We should find the answer.

Before the aims of human activities were declared as இன்பம் and பொருள், the life of the race grew on the bed-rock of natural habits and activities, which constituted the culture of the race. No attention was paid to the direction or goal to which the growth should be tended. Any growth which is left to itself tends to grow wild or diffuse and develops in itself elements which are detrimental to a healthy growth. With the declaration of the aims of life, pruning off the unwanted growth, which does not promote those human aims, becomes necessary. The human activities in *Aham* and *Puram* which had grown wild, are tested and those found to be detrimental to the achievements of the aims, are cut off and only those which are conducive to their growth are conserved. These constitute the அறம் of Tamil culture. Aram is, thus, one of natural growth, congenial to the soil, purified and held aloft to guide the future human conduct to achieve the ultimate aims of life.

Far different seems to be the origin of the concept of Sanskrit Dharma. The definition of Dharma given by *Rabindranath Tagore,*

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8. Puram—192.

the great scholar and exponent of Sanskrit culture, admirably explains this concept of Dharma. He states that: "The specific meaning of Dharma is that principle which holds us firm together and leads us to our best welfare. The general meaning of this word is the essential quality of a thing."[9] This definition accords with the root meaning of the word Dharma from the root *Dhr*, which means, hold together. Holding up firm, indicates an apparent basic lack of cohesion and the Dharma conceived was obviously necessary to bind together firm, diverse groups and interests into a homogeneous whole. It contained, apparently, elements which were super imposed—not one of natural growth—to rectify the lack of cohesion, necessitated by the changing order of society. The code of laws of human conduct based on the principles of holding together heterogeneous elements, the Dharma, lead the other aims of life pushing them into its background. The ancient Tamilians never allowed this to happen. They preserved the இன்பம் of one-ness, the royal high way to the happiness of the world, as the first and foremost of the human aims of life. *Aram* was not allowed to develop to a state of fixity or individuality of its own, to claim a separate chapter in Tolkappiam. It was a subordinate of the first and the second aims of life and was therefore tagged on to them. This rank assigned to *Aram*, is of paramount importance.

Let us remember, that human life is never static but dynamic. Human conduct has to change to suit the altered circumstances of life, inevitable in the human progress. The code of human conduct, அறம், has to be pruned to be suitable to the altered progress or changing circumstances. Thus Inbam, the human happiness, was the aim with reference to which, the pruning had to be done, so that அறம் may lead to Inbam, the human happiness, and nothing else. இன்பம் thus controlled அறம் and shaped it from time to time. "அறம் may change from time to time; but the aims of life should never change," was the principle which guided the ancients. Thus, *Aram* and *Dharma* differ not only in the very basis of their concept, but differ widely in their nature their contents and the results they yielded. அறம் as the ancient Tamilians conceived it, was thus a growing tree, the undergrowth

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9. CIVILISATION AND PROGRESS—a lecture delivered by Rabindranath Tagore in China in 1924. Lectures and Addresses selected by Anthony X. Soares, page, 43, published by Macmillan and Co., Limited, London, 1955.

beneath, if any, could be uprooted and the extraneous and harmful growth above, could be pruned off from time to time. It was a flexible system and was a growing one but Aryan *Dharma* was rigid and immovable. Dharma is an elastic term. It has been used in different meanings in different times and in different contexts. The Aryan Dharma Sastras were apparently designed for the binding force they imposed. Again this is what *Rabindranath Tagore* has to say about the binding force which Dharma — the rules and prohibitions imposed — purported to exert.

"And if any society, on the cessation of its growth, should come to pride itself on being, not like a growing tree, but like a temple of which its securely established immovableness is its glory, it will inevitably feel the moving of a single one of its bricks to be a loss. Nevertheless it is not possible to keep all the members of any society uniformly bound in such unalterative fixity — that is against the nature of man and destructive of the principle of life itself. So that, as long as any people is vigorously alive, they or some of them cannot but keep breaking through the rules and prohibitions imposed by their society. Both in its biological and sociological phases, these opposing forces of conservation and experimentation are characteristic of life."[10]

Based on these biological and sociological truths, the Tamilians made their ancient அறம் movable and adjustable so as to allow free scope for the fullest development of the individual.

When the ancient culture was languishing, alien culture and alien systems of thought 'broke through her embankments' and got mixed up inextricably with the old. A synthetic culture composed of some traces of the old and the new, grew up and the ancient culture vanished. 'Old order changeth giving place to new,' says the poet. This too happens according to the natural law of progress. When there is a fusion of races and admixture of cultures, a synthetic growth is but inevitable. We are not here to exalt the old or despise the new. Each has its own innate value. Past is past for ever. It will never live again, however

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10. 'The Indian Ideal of Marriage' by Rabindranath Tagore, contributed to 'The Book of Marriage' by Count Hermann Keyserling, page, 107.

much we appreciate it and long for it. We have to know the past, know the ideals which ruled supreme in those days, to understand the ancient literature correctly and to appreciate its value. We have, so far, analysed and tried to grasp the ancient aims of life, இன்பம், பொருள் and அறம். We see across the long centuries the chief motive forces behind the activities of our ancestors, and the ideals which inspired them. These formed the subject matter of Sangam literature and Tirukkural. Kamathuppal or any other part of Tirukkural can never be understood or evaluated properly, unless this great cultural heritage which underlies them all, is well comprehended. Before we pass on to the other aspects of this ancient heritage, we have to take note of another concurrent culture which Tolkappiar had thought fit to mention in his very first stanza of Kalaviyal.

A CONCURRENT CULTURE

Establishing a vital relationship between the sex union, love and the ultimate aims of life, Tolkappiar proceeds to find a parallel. The sex life of the ancient Tamilians was one of courtship and love, a parallel for which we find in Europe rather than in Asia. It is strange, an ancient custom, a vital behaviour of life, which was in vogue in the tip of one of the peninsulas in Asia, finds its resemblance in Europe. Research in Social Anthropology and history is not sufficiently advanced yet, to unravel this mysterious connection. Tolkappiar, in addition to his being a great grammarian, here, steps into the field of historical research. He states:

> " காமக் கூட்டம் காணும் காலை
> மறையோர் தேஎத்து மன்றல் எட்டனுள்
> துறையமை நல்யாழ்த் துணைமையோர் இயல்பே."

This means that among the eight kinds of marriages prevalent in the country of the Vedic Aryans, this mode of sex life corresponds to the natural sex life of the great musicians who are our comrades. (நல்யாழ்த் துணைமையோர்—நல்லயாழையுடைய துணைமையோர்.) The word துணைமையோர் should receive our attention. Its correct meaning is 'comrades.' Comrades who were proficient in the scientific music of Yazh யாழ். யாழ், referred to here, is the national instrument of music, the harp, developed and perfected

in the Tamil land, and denotes the highly scientific music produced therefrom. Sangam literature abounds in allusions to the various kinds of harps and the advanced types of musical modes produced from those harps. There was a professional class of minstrels in the Tamil land who used this harp and specialised in the harp music. A similar class of minstrels in the north were called Gandharvas. As the special instrument they had was Yazh, the instrument of music of the Tamil country, they were known in the Tamil land as யாழோர்.

Social Anthropology and sociology prove that eight kinds of marriages were prevalent in North India, and they were included in the code of Manu. They were not all special to Aryans nor Aryan in their origin. This is what Rabindranath Tagore says about them: "Therefore Manu had to recognise, in his treatise, other different forms of marriage such as the Gandharva (by mutual choice), Rakshasa (by conquest), Paishacha (by taking advantage of helplessness). In none of these is the social will manifest, but only the desire of the individual; for force, whether of arms, or money or circumstances, is arrogant and passion refuses to submit to extraneous considerations. But while recording these forms, Manu censured them." [11]

"Manu gives the name of Gandharva to marriage by mutual choice, and signifies his disapprobation by stigmatizing it 'as born of desire.' The way to marriage which is shown by the torchlight of passion has not for its goal the welfare of society, but the satisfaction of desire." [12] The approved form of marriage was the Brahma form according to which the bride was given as a gift to a person who had not solicited her.

The description given by Tolkappiar about the systems of marriage as marriages prevalent in the country occupied by the Aryans 'மறையோர் தேஎத்து மன்றல்' and not those of the Aryans-not as மறையோர் மன்றல் (as the author of இறையனார் அகப்பொருள் calls them) and his calling the Gandharvas as comrades 'துணைமையோர்' are very significant. They were comrades in a concurrent culture of music and sex. Ra. Raghava Iyengar, the late professor

11. 'The Indian Ideal of Marriage', an article contributed by Rabindranath Tagore to "the Book of Marriage" by Count H. Keyserling, p. 105.

12. Ibid, page-108.

of Tamil Research, Annamalai University, in his 'History of Tamil' 'தமிழ் வரலாறு' identifies the Tamil race as a branch of the Gandharvas because of the similarity between them and the Tamilians in their sex life, music, arts and crafts. But Tolkappiar not only calls them comrades in sex and music culture but claims them later as a branch of the parental stock of the Tamilians.

"முதலொடு புணர்ந்த யாழோர் மேன
தவலருஞ் சிறப்பின் ஐந்நிலம் பெறுமே."

—தொல். பொருள். 1052.

This means that the famous, five aspects of love-life called after the five lands are found with the Gandharvas who stick to their parent stock in their practice (முதலொடு புணர்ந்த யாழோர் மேன)[13]; This gives room for the inference, that at the time of Tolkappiar, among the Gandharvas there were those who followed their parent stock in their sex life and those who did not follow it strictly or changed over to other modes of sex life.

Whenever Tolkappiar quotes the opinion of or the facts stated by others, he always says என்ப என்மனார், மொழிப etc. but here he makes his own statement as 'துணைமையோர் இயல்பே' and 'ஐந்நிலம் பெறுமே' and not as இயல்பெனமொழிப, பெறுமென மொழிப. These are evidently facts which were found out by him by his own investigation. From the introduction to Tolkappiam written by Panamparanar it is obvious that the author travelled far and wide, all through the Tamil country to get at facts, to know, to verify and to record the exact phonemic structure or the accoustic form of the phonemes of the language from the speech sounds, actually in use, in the different parts of the country and that this work was the work of a life time as explained in my book, 'முதற்குறள் உவமை.' Taking into consideration, this mode of scientific research adopted by the author, we may be sure that the valuable information furnished by him here about the Gandharvas, was neither based on any mythology, nor was it a product of his own imagination or guess but was based on proper facts

13. முதற்பொருளாகிய நிலத்தை 'ஐந்நிலம்' எனப் பின்னடி குறித்தலின் முதலடியிற் காணும் முதல், யாழோரின் தொன்முதற்குடியாகிய பழந்தமிழ் மக்களை உணர்த்தும் எனக் கொள்ளப்பெற்றது.

'புணர்ந்தவை, மேன, பெறுமே.'

ascertained and verified by him. This contribution of Tolkappiar to historical research is of immense value.

These Gandharvas were not of Aryan stock. They were considered as foreigners and this is what O. Goswami says about the music of the Aryans and the music of the Gandharvas:— "Though much cannot be said definitely about the state of the musical culture of the early Aryan, from the scanty resources at our disposal, yet it can be fairly assumed that the Dravidian and the other pre-Aryan races of India, at the time of the Aryan influx, were much superior in respect of Arts. The excavations at Mohenjadaro and Harappa have revealed beyond doubt, the advanced state of the civilization, and culture of the pre-Aryans. Moreover, the words 'Shilpa' (craft) and 'Kala' (fine arts), we are told, are of Dravidian origin and that they entered into the Sanskrit language later." [14]

"With the passage of time, a class of people called Gandharvas (professional minstrels) who specialised in the Marga music, came to the fore and popularised it. Hence it came to be equated with the music of these people and acquired the label of 'Gandharva'. Kalinatha affirms this, when he says, 'Gandharva is Marga', that is, classical and sacred and 'Gana is Deshi', that is regional or folk music."

"Gandharva music is also so-called because it became popular by the efforts of the people of the Gandhara country (modern Kandahar and its outlying regions). The craftsmen from the same region gave India, at a later date, her sculptural art known as the Gandhara Art; However their music, perhaps semi-hellenistic or foreign in character, did not survive long like their sculpture, being too weak in its new environment to maintain its individuality. Yet strong enough to interrupt and enervate the Indian music that was in the making."[15]

According to Kalinatha "Marga is so called because it was searched for (margitha) by Brahma and others." [16] Without converting Marga into Margitha to find out its derivation, the direct

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14. "The Story of Indian Music" by O. Goswamy, page.12.
15. Ibid. page.24.
16. Ibid. page-19.

meaning of Marga furnishes a clue to its correct derivation. According to the Sanskrit Dictionary of Monier M. Williams and that of McDonnell, the word *Marga* denotes *correct path.* It is a very strange coincidence that in the ancient Tamil land a popular melody called செவ்வழி, Sevvazhi, in Tamil which means the correct path, was widely in use. There are numerous references to this melody in Sangam classics. In the heptatonic modes, the melody with gandhara (கைக்கிளை) as the tonic in the Sadja grāma was called செவ்வழிப்பாலை the heptatone of the correct path. The people who specialised in gandhara grama, செவ்வழி music were perhaps, called Gandharas or Gandharvas, their country was Gandhara and their art was known as Gandhara art.

Goswami further states :

"As to the form of Gandharva music, Bharatha tells us that it was based on notes, had time-measures and compositions. Another point of considerable importance is that according to Bharatha, the Gandharva music had its origin in the *veena* (Lyre) and we know that the people of Hellas used the lyre in their music and Vansa (flute) was the basis of indigenous music." [17]

It is a pity that the numerous historical particulars buried in the ancient works in Tamil, receive scanty attention and is little known outside the Tamil country. Had Mr. Goswamy known the facts furnished by Tolkappiar and the ancient system of music and musical instruments which were in use in this country before the advent of the Aryans, he would never have searched for the origin of the Gandharva music in the Hellas. It may also be noted that the modern Kandahar and the outlying regions identified as Gandhara, lie near about the region where Brahui, one of the dialects of the Dravidian languages, still exists. 'துறை யமை நல்யாழ்' of Tolkappiar is confirmed by the statement of Bharatha of Natyasastra fame, the earliest musicologist, whose works are now available, that the music of the Gandharvas was based on notes, had time measure and compositions.

Why should Tolkappiar refer to a concurrent culture outside the Tamil country? It is, certainly, not for elucidation of any obscure point in his thesis. The references to the Gandharvas

17 " The Story of Indian Music " by O. Goswamy, page-24.

are too scanty to serve as any means of elucidation or enlightenment. On the other hand, it is the sex life of Gandharvas, which is often misunderstood 'as born of desire', gets clarified by the connection which it gains with a well established love-life in the Tamil land. Ties of race, history, beliefs, common aims of life and customs, bind men together. Obviously, the author looked upon யாழோர் the Gandharvas, as forming part of the Tamil race with a continuity of Tamil culture as a historical sequence of the events of the past, though they lived geographically far apart. There seems to have been similar colony of யாழோர் in the South which went by the name of யாழ்ப்பாணம், Jaffna, in Ceylon as the very name suggests. Probably this colony arose after the time of Tolkappiar.

By a proper study of Tolkappiam, we learn a good deal. Nothing is written by the author without authority and nothing in his work is irrelevant. There is no distortion or adornment or exaggeration. He is always accurate, scholarly and purely objective, whether in dealing with the fundamentals of human speech or those which govern sex behaviour or those which relate to the life aims of the ancient Tamilians. This is the noble heritage of hoary antiquity, heritage of love, of philosophy of wealth, of natural ethics, which Tolkappiar has left us and it is this which shaped the great work of Tiruvalluvar.

LECTURE II

AESTHETICS OF LOVE IN KAMATHUPPAL

We saw, briefly, in the last lecture, how the base animal passion for sex union developed into love and ultimately ascended the spiritual heights. This was not accomplished in a century or two. It took millions of years of gradual evolution for love to make its appearance in sex relations and to mature as a deciding factor in the selection of a mate. This selection became entwined with the highest and subtlest human emotions, refined by the principles of beauty or aesthetics. The application of the principles of aesthetics in love, becomes the inspiring stimulation to energise artistic, moral and spiritual activities of the mind.

For a proper evaluation of this highest advancement in sex-life, it is helpful to begin from the very bottom and to have, as a preliminary, a knowledge of the genesis and growth of sex life. If facts based on empirical study, could furnish us this knowledge, it will be the scientific mode of approach. This is what we find in the second stanza of Kalaviyal:

" ஒன்றே வேறே என்றிரு பால்வயின்
ஒன்றி யுயர்ந்த பாலது ஆணையின்
ஒத்த கிழவனுங் கிழத்தியுங் காண்ப
மிக்கோ னாயினுங் கடிவரை யின்றே."

SEX LIFE

Sex life, primarily, falls into two divisions. (இருபால்வயின். பால் here means பகுதி or divisions) They are: (1) the sexes, man and woman, living together as a single unit 'ஒன்றே', and (2) living different from it 'வேறே'. This living differently, does not relate to any monastic ideal. What is dealt with here, relates to sex life, களவியல, and not to the life in general to which the monastic ideal may relate. Living differently,—different from the sexes living as one unit—relates to the primitive stage of human life and marks the genesis of sex life.

According to Mathilde Von Kimnitz the selective amalgamation in sex life "made its appearance in the stage, preceding the first cell of the colloid crystal, and had dwelt since those early creative phases in all higher individuals upto man."[18]

18. 'Marriage as fulfilment'—by Mathilde Von Kemnitz, 'Book of marriages' edited by Count Hermann Keyserling.

Even in the stages preceding the colloid crystal, the principle of selective amalgamation holds good. On this vital principle, has progressed, the cosmic evolution from energy to matter, from matter to life, from life to mammals and from mammals to human beings. Every atom of the primordial elements glows with the urge for mysterious and creative amalgamation. Certain atoms unite with certain others, not indiscriminately, but in certain order and under certain conditions. Some mysterious force leads them to a selective amalgamation. The very world which we live in, is the result of such selective amalgamation of the elements.

> " நிலம்தீ, நீர்வளி, விசும்பொடு ஐந்தும்
> கலந்த மயக்கம் உலகம்."— (தொல் - பொருள்—1589)

says Tolkappiam. Let us note the words, 'கலந்த மயக்கம்.' It is not mere மயக்கம் or union but கலந்த மயக்கம் selective union. Whatever may be the name given by the scientists to this union of elements, there is no denying the fact, that there is attraction between them resulting in their unification and creation, which almost resembles the attraction between the sexes and their creative union. The religious concept of 'Siva and Sakthi' illustrates this principle.

What we call love, was unknown in the primitive or beginning stage of human culture. When man was under the sex urge, he behaved in no better way than the animal. Whenever there was the desire for mating, he visited his mate, wherever she was, as most of the animals do; and had not learnt to live together with his mate as husband and wife. If we are to understand the full significance of the division 'வேறு', different from the living together of man and woman, we have to go to the conclusions arrived at by the researches in sex anthropology.

Bachofen, the great German pioneer, found by his researches that in the beginning, humanity lived in a state of sexual promiscuity; woman did not live with one man; the father was unknown, and that mother-right with a high degree of respect for woman, was the order of the day, in antiquity. According to him, the transition to monogamy, where the woman belongs to one man and lives with him, happened at a later stage. Morgan and his colleagues arrived at a still primitive stage, at which promiscuous intercourse prevailed within a tribe. Every man belonged to every woman and similarly every woman belonged to every man.

There are other anthropologists, who hold, that group marriages were in vogue, in which whole group of men and group of women belonged to one another and that such promiscuous intercourse was between certain endagamous or exagamous groups.

Will Durant points out that there are still, here and there over the earth, tribes in which there is no visible family life. The men live apart from women and visit them only now and then and even meals are taken separately. In northern Papua, it is not considered right for a man to be associating socially with a woman even if she is the mother of his children.[19]

" In Futuna and Hawaii, the majority of people did not marry at all; the Lubus mated freely and indiscriminately, and had no conception of marriage; certain tribes of Borneo lived in marriageless association, freer than the birds; and among some peoples of primitive Russia, the men utilised the women without distinction, so that no woman had her appointed husband. African pygmies have been described as having no marriage institution but as following their animal instincts wholly without restraint."[20]

On the whole, we find from the researches of even the modern anthropologist, that utmost possible diversity in the grouping of male and female prevailed and that various forms of sex life, except living as husband and wife in one unit, existed during those primitive and prehistoric times.

We are, now, in a position to appreciate, why Tolkappiar made two broad divisions placing the united life of man and woman in one division and all the rest of the various kinds of different and contrary sex relations in another group. The other forms were so diverse that he did not think it worth while to subdivide them. The evolved single unit of man and woman living united, was sufficient for the exposition of the sex life of his country and there was no need to go further beyond it. He has therefore excluded them all under the category of 'வேறு' or different ones. This division is quite logical in its sequence and resembles dichotomy in modern logic. For the purpose of analysis, comparison and deduction, a class is devided into two sub-classes one different from the other as men divided into brahmins and

19. 'Story of Civilization' 'Our Oriental Heritage'—Will Durant, page, 32.

20. Ibid. page, 37.

non-brahmins or whites and non-whites. It is remarkable that Tolkappiar is scientifically modern in his approach to the subject of sex and logically sound in his exposition according to modern standards.

We see, that the author starts with the united life of man and woman living together in monogamy excluding the other kinds of promiscuous living. In the next line, he sets forth the sex life of a higher nature:

'ஒன்றி யுயர்ந்த பாலது ஆணையின்'

As a result of this united living 'ஒன்றி', the author states there is a sex life of a class of exalted nature 'உயர்ந்த பால்'. 'பால்', here also, means class or division. We shall now examine this line so far as it relates to the higher nature produced, examine the remaining lines next and proceed stage by stage.

The living together of man and woman, does not necessarily imply that the sex life between them, was one of a high order transcending mere animality. Besides the mere animal passion, there might have been other causes which necessitated a united living. They were still far away from love as it is understood in the modern sense.

In the hunting stage, man chose a mate who would be of help to a hunter by her capacities. An agriculturist chose a woman who would help him in his operations. "Apparently, primitive woman rolled thread, knew sewing, weaving, basketry, pottery and also carried on primitive trade." [21] She was chosen to live with a man mainly for the work she would do for him in addition to her satisfying his sexual needs. This is what Will Durant has to say about the sexual culture at this stage:

"The difference in strength which now divides the sexes, hardly existed in those days and are now environmental rather than innate: woman apart from her biological disabilities, was almost the equal of man in stature, endurance, resourcefulness and courage; she was not yet an ornament, a thing of beauty or a sexual toy; she was a robust animal able to perform arduous work for long hours and if necessary, to fight to death for her children or her clan." [22] He cites instances to prove this and

21. The Story of Civilization, 'Our Oriental Heritage,' page-33.
22. Ibid. page-35.

points out that throughout Negro Africa, women hardly differed from slaves except that they were expected to provide sexual as well as economic satisfaction. It is obvious, that mere physical desire, did not give rise to the united living of man and woman and powerful economic motives favoured this united life in monogamy. In addition to these, women as economic and sexual mates were obtained by purchase, by capture and as spoils of war.

These factors show, how little individual love, in the modern sense of the word, had to do with the origin of monogamy Whatever might be the origin, the united living had brought into play new factors not dreamt of before. Propensities of heart deeply and strongly ingrained in the human nature, cannot be hushed up into silence. Unobstrusively and ineffably, mutual attachment grows between the pair living together. Each finds a pleasure and a charm in the company of the other, outside the sexual and economic needs. Each becomes the inspirer and consoler of the other in the daily toils and the struggle for existence. Each becomes indispensable to the other on a new basis. Thus. women came to occupy a position far nobler and respectable than what the initial stages of monogamy allowed them. According to F. Engels, this, for the first time, created the possibility for the greatest moral advance which we derive from and owe to monogamy, in a development taking place within it, parallel with it or in opposition to it, as the case might be, namely modern individual sex love, previously unknown to the whole world."[23] This new factor which was in the embryo, when united living in monogamy began, becomes full fledged, asserts itself as love and exerts its influence on sex life from the very start. This is the high sexual life of ஒன்றி உயர்ந்த பாலது, which arises out of living as ஒன்றே, excluding the other form of promiscuous living, ஒன்றே, வேறே, என்றிருபால்வயின், ஒன்றியுயர்ந்த பாலது. The sex life, based on love, is the exalted nature of life to which we have now arrived.

We have seen three stages of sex life, the different kinds of promiscuous sex relations, the monogamy or sex life of man and woman living united as one unit and lastly the exalted sex life of ஒன்றி உயர்ந்த பாலது. This exalted sex life gives a commandment. 'ஒன்றி உயர்ந்த பாலது ஆணையின்.'

23, The origin of the family, private property and the state-by E. Engels pp. 114-115. Foreign language publishing house, Moscow, 1952.

How they recognise each other — "காண்ப" is indeed a mystery. Count Hermann Keyserling poses this question so well that I am tempted to repeat it here.

"The reason for this cannot, however, be determined by intellectual processes. Is it in accordance with Plato's teaching in the Symposium a dualism arising out of what was originally a single entity? Does some God's eternal decree place in the world simultaneously two new souls intended for one another? Is the doctrine of reincarnation true? Or is what seems to signify a wise providence merely blind chance? No one can answer this question. Each believes what he must. The mystery is a problem beyond our intellectual powers."[25]

Echoes of answers to most of the questions posed, ring out of the very word 'பால்'. 'பால்' gives out varied meanings பகுதி, ஊழ், பால் முறை, இயற்கை, உண்மை, தெய்வம் and நியதி. Each of the commentators in Tamil, has adopted one of these meanings which he believed in. According to Nakkirar, the commentator—not the poet—this meeting of man and woman is due to blind chance.[26] Perasiriar (பேராசிரியர்) states that this is due to the love eternal which clings to and evolves throughout the endless births.[27] Elampuranar (இளம்பூரணர்) interprets it as the command of the Fate "ஊழினது ஆணையாலே". Nachinarkiniar indicates that this is due to the command of the God who designs the sex. ('பால் வரை தெய்வத்தின் ஆணையாலே.')

The word, 'பால்', lends itself to an interpretation at an intellectual level and its meaning as division is the most ancient meaning from the root 'பா' to divide—பாத்தூண், பாகுபாடு, பகு, பகிர், etc. It has collected around it, other meanings in course of time as its derivatives. This interpretation, however rational, does not

25. Book of Marriages, page, 273.

26. "வடகடலிட்ட ஒருநுகம் ஒருதுளை, 'தென்கடலிட்ட ஒருகழி சென்று கோத்தாற் போலவும்"—இறையனார் அகப்பொருள்—2, உரைக்குறிப்பு. இவனோடிவளிடை உண்டாய அன்பிற்குக காரணம் விதியல்லாமை ஈண்டுப் பெற்றாம்.'

27. 'விதியாவது செய்யப்படும் வினையினது நியதியன்றே? அதனானே அன்புதோன்றிப் புணர்ந்தாரெனின், அதுவும் செயற்கைப் புணர்ச்சியாய் முடியும். அது மறுத்தற் பொருட்டன்றே தொல்லோர் இதனை இயற்கைப் புணர்ச்சி என்று குறிப்பிட்டது? அல்லதூஉம் நல்வினை துய்த்தககால் முடிவெய்தும்; இவர்களது அன்பு, துய்த்தாலும் முடிவெய்தாது எஞ்ஞான்றும் ஒரு பெற்றித்தாயே நிற்குமென்பது. "பிறப்பாணடுப்பினும் பின்னுந்துன்னத்தகும் பெற்றியரே" — என்றவாறு, இவர்கள் அன்பிற்குக் காரணம் விதியன்றென்பது பல பிறப்பினும் ஒத்த அன்பென்றார்.'.
(கோவையார்—7. உரைக்குறிப்பு)

help to explain, how one recognises even at first sight the one who belongs to him. Tolkappiar has a rational explanation to offer. According to him they are attracted to each other because they are " ஒத்த கிழவனுங் கிழத்தியும் ".

'ஒத்த கிழவனுங் கிழத்தியும்'

Man is not attracted to all or any woman he meets. Nor is a woman attracted to any man whom she meets with. A particular mental and emotional atmosphere, is created in the presence of one which is not experienced in the presence of any one else. This is the result of harmony which the soul of one unconsciously feels in the presence of the other which creates the attraction. This harmony is brought about by the psychic and spiritual factors which are equal and common between the two souls. This is not due to the bedazzlement of the senses, created by the glamour of one of them. There is unity i.e. the unified or the equal level of consciousness in both of them which creates the harmony and attraction. Without unity there is dissonance and repulsion and not harmony and attraction. The author calls the couple in whom this psychic and spiritual unity, the equal level of consciousness and attributes glow forth in harmony as ஒத்த கிழவனுங் கிழத்தியும். (ஒத்த means harmonious or equal.)

Apart from what this ancient author has to say on this question of attraction and recognition of the other half, the western scholars had already taken up the collection of actual statistics to find out what definite individual temperaments attract each other on an empirical basis. This is what Ernest Kretschmer has to say about this as a result of his researches:—" The popular interpretation in this matter is not clear and tend to contradictory views. On one side there is the opinion that old married people often resemble each other in essentials of conduct and in outward appearance and become increasingly more similar; on the other hand that opposites are most attractive to each other in marriage. There is nothing clear in this, nothing more than momentary impressions. I have consequently collected data on one hundred married couples both parties of which I knew well enough in their true nature and in their outward appearance; the predominant majority belong to the educated class mostly to the academic profession; obvious 'marriages of reason' for the sake of money and of support, were excluded, but for the remainder, there was

no selection. I have reviewed and statistically evaluated the whole material from the modern point of view of temperament and constitutional biology."

"To obtain a comprehensive view, the married couples were judged by several of their acquaintances, to determine whether they were considered as predominantly similar or dissimilar; the conclusions were then tabulated. The results showed that, of the one hundred married couples thirteen were considered as predominantty similar, sixtythree as predominanty dissimilar, and twenty four as about equally similar and dissimilar. Without putting too much emphasis on the results of this very cursory survey, it is at once apparent, that those married couples who, at first sight, are designated by every one who knew them, as dissimilar predominate strongly over very few pairs who are regarded by their closer acquaintances as being essentially uniform. Many of the dissimilar give the direct impression of contrast in their spiritual structure, especially in their temperaments, and appear as tangibly complementing eace other in their personal life and in the transmission of their peculiarities to their children.'[28]

The author, in further support of his conclusion, that contrasted temperaments have greater attraction between them and prove very beneficial, cites two classical instances:

"A good many of great geniuses—I recall Goethe and Bismarck—were sons of exceptionally sharply contrasted marriages. The father of Goethe with his dry, pedantic earnestness, and the 'Frau Rat' with her sunny, scintillating humour, are polar contrasts; and it is not difficult with a knowledge of the more complicated connections of individual psychology, to follow the two parental lines throughout the poet's whole life; the distinguished classicism, the earnest thorough industry of a scholar and a collector and the somewhat stiff manner of the privy-councillor, on the one side the effervescing unconfined temperament, the warmth of soul and the capacity for love, on the other. Each half of his inheritance partly mingled with the other in his life and works, and partly stood side by side with it, in separate phases, acts, and attitudes. Similarly, in *Bismarck* a sharp contrast is presented by the solid realism and instincts of 'Land Junker,' on the one side, and the

28. 'Physical and Spiritual Harmony' by Ernest Kretschmer, edited by Count Hermann Keyserling, pp. 312 to 314.

lofty intellectual refinement of his mother's highly cultured middle-class family of scientists and her restless nervousness, irritability, and biting coldness, on the other. If one compares other such examples, one finds that for the production of highly endowed men of genius, a sharp contrast in the parental heritages has a double sense. Through the union of two dissimilar dispositions, in such instances, an exceptional width of the intellectual field of vision and of appealing possibilities of emotion will be engendered. And through the sharp, unadjusted opposition there, then arrives within the man, that problematic inner complication, restlessness, and high intellectual tension which frequently create the pre-requisite for novel and distinguished achievement." [29]

In the face of this potent array of empirical data and the classical instances cited, Tolkappiar's statement of 'ஒத்த கிழவனுங் கிழத்தியும்' becomes antiquated and out of date. But Count Hermann Keyserling comes to the defence of Tolkappiar ; This is what he says : "Thus when it is held, on the one hand, that like associates with like, and on the other hand that opposites attract one another, both statements are more or less true, according to the qualities required to complement one's nature. Natures whose development has been one-sided are generally attracted by their opposites, as only in this way can they overcome their limitations, whereas, more balanced natures find their most suitable complements in those who are essentially like them, and show only a slight deviation from them in a few particulars." [30]

The view presented by the Count is the scientific modern view of sex Psychology. Tolkappiar does not need his defence at all. He can stand on his own legs and withstand the onslaughts of modern science in the domain of his linguistics or sex. Let us turn to his stanza again, let us understand his statement 'மிக்கோனுயினுங் கடிவரையின்றே.' He was well aware of the excessive one sided development in human nature and brought even this excessive development மிக்கோனுயினும் within the ambit of his exploration and made suitable provision for such excessive growth which resulted in contrasts. He stated 'மிக்கோனுயினுங் கடிவரையின்றே'. Such contrast or excess development, is no bar to the recognition of the other half. This means that in addition to

29. 'Physical and Spiritual Hormony'—pp. 318—319.

30. 'The proper choice of partners' by Count Hermann Keyserling, in The Book of Marriages, page 281.

similarity ஒத்தல், there is also மிகுதல் over and above the similarity.[31] The use of a masculine noun மிக்கோன் indicates that such one sided development was more in the sphere of the male sex than in that of its opposite. During those ancient times the culture of woman was more balanced than that of man as we see from the classics. The emphasis, here, is on the dissimilarities or excess and not on the sex itself. Dissimiliarity rooted in similarity stood creating a bi-polar tension.

We have seen the splendid exposition of sex life by Tolkappiar. We have seen its origin, growth and transformation into an unifying force. The investigation by the author, has been thorough neither lopsided nor inadequate. But his style has been too brief almost enigmatic. This is rather due to the age in which he lived, than to the author himself. In those ancient times, when paper and printing were not invented, brevity was a primium and privilege of the writers. Not to be brief, was a disqualification. Authors seem to have vied with one another, sedulously cultivating brevity as a mark of poetic excellence. Brevity was thus achieved almost to the point of fullest saturation as we see it from Tolkappiam, Tirukkural and Sangam classics. The author has displayed a profound knowledge of sex anthropology, sex psychology and sex sociology in these few lines. That he has long fore-stalled the conclusions of modern research is indeed surprising!

KALAVU (களவு)

The fact, that two hearts of an equal level of consciousness had met each other, does not mean that love had commenced. The author is very guarded in his expression. He has merely stated 'காண்ப'. He has not given any indication that love has begun. The relation between them is still fluid. This may be the beginning of a great opportunity for the development of emotional and bodily intimacy which is to take shape and mature thereafter or it may turn to be otherwise. They have been attracted to each other by some invisible psychic forces which they themselves are unaware. They have not yet reasoned out or fathomed the oppressive feeling which each feels in the presence of the other. One of them may yet turn out to be indifferent and instead of

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31. உள்ளதன் மேற்பட்டது மிகுதி அல்லது மிக்கது ஆகும். ஈண்டு உள்ளது ஒப்பு அல்லது ஒத்தல்; அதனுடன் அதற்கு மேற்பட்டதும் சேர, மிக்கோன் ஆக்கும்.

fruition, it may lead to torments of unrequited response and disappointment—கைக்கிளை—or result in bitterness, reproach, repentance, and courting of death (மடல்). Doubts may arise and vacillation hamper. 'சிறந்துழி ஐயம் சிறந்த தென்ப'-(தொல்-களவு, 3.) Doubts are not banished but are welcomed as necessary and productive of good.

Nevertheless, two hearts have been smitten simultaneously. An oppression and an attraction had stolen over their hearts unconsciously. The relationship between the couple from their first meet, extending over the stages of doubt, response, etc. to their ultimate union in wedlock, is termed as களவு; and the chapter which deals with it, is named as "களவியல்" in Tolkappiam as well as in Kamathuppal of Tirukkural.

The ordinary meaning of களவு is theft. The sex life of the ancient Tamilians, did not recognise the securing of women by theft or by capture as a legitimate or valid union, and therefore களவு here should mean something else. Various interpretations have been given for this word by commentators and translators. களவு has been translated as Gandharva marriage. This amounts to explaining the unknown by another unknown medium. Nakkirar the commentator, interprets it as fraud, வஞ்சித்துக்கொண்டு, to beguile the couple for a higher purpose[32]. Schopenhauer, the great philosopher also saw in the happiness of young couple, a sort of delusion and fraud of Nature, which make it appear as individual happiness to fulfill its own purpose of propagation; but Nakkirar thought that it led them to renunciation, an end different from that envisaged by Schopehhauer. Fraud is, however, different from theft. களவு does not mean fraud, கரவு or வஞ்சம், at all. Perasiriar (பேராசிரியர்) held that the chapter is named as களவியல் because it deals with sex matter as a result of love.[33] It is also interpreted as clandestine love, clandestine meeting or union. Clandestine means hidden or secret. Secret love is not theft. Theft is quite

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32. "ஒத்த அன்பினராய் இன்பத்துறையில் நின்று இல்லறம் புரிந்தாராப பின்னர். வீடுபேற்றினபம் உறுமாறு வஞ்சித்துக்கொண்டு செனறு நன்னெறிககணா நிறீஇ யினமையின், 'களவியல்' என்னும் பெயர்த்து."—இறையனா அகப்பொருள் உரை.

33. 'களவொழுக்கம்' என்னும் பெயர் பெற்று வீடுபேற்றின் பயத்ததாய் அன்பினு னிகழ்ந்த காமப்பொருள் நுதலியது. (கோவையார், செய்.—1. பேராசிரியர் உரை)

different from any of these interpretations. The essential ingredient of theft is loss—loss of something without the consent or the knowledge of the owner. It is Kamban, the great poet, who gives a rational interpretation of the enigmatic use of this simple word. In his epic, he takes the heroine Sita (though not authorised by the original of Valmiki) through the different stages of this களவு, and this is his interpretation in that connection :

> " பெண்வழி நலனொடும் பிறந்த நாணொடும்
> எண்வழி யுணர்வுநா னெங்குங் காண்கிலேன் ;
> மண்வழி நடந்தடி வருந்தப் போனவன்
> கண்வழி நுழையுமோர் கள்வ னேகொலாம் ! "
>
> (மிதிலைக்காட்சி-55.)

Here is the introspection of a virgin heart tossed out of its moorings by the storm which the sight of her would-be-partner had raised. Her good womanly heart with its attributes of equanimity, self possession நிறை and resoluteness திண்மை which she has inherited as one coming in the long line of cultured womanhood (பெண்வழிநலனொடும்)[34] her inborn modesty (பிறந்த நாணொடும) and her powers of reasoning and intellect (எண்வழி உணர்வொடு) are all missing—are stolen away from her. She makes a thorough search but could find them nowhere within herself (நான் எங்குங் காண்கிலேன்.) The stately person who went along the street with a languor in his gait, (மண்வழி நடந்தடி வருந்தப் போனவன்) is undoubtedly the thief who could enter through the eyes. (கண்வழி நுழையுமோர் கள்வனேகொலாம்!)" According to Kamban, the stolen heart is களவு.

What potent suggestion of poetic value, this tiny word, களவு, carries with it! What a long wonderful vista, it opens before our eyes! In its alley green, the stolen hearts at an unexpected meeting, the unconscious under-current of harmony which glows forth in both the hearts, the stolen meetings, the growing intimacy and the stolen love, all stand arrayed before our eyes. No better word could be thought of to indicate the entire course of love in the pre-marital stage as portrayed in Tolkappiam. I am inclined to translate களவு as 'stolen heart' into English as this tends to

34. Pope interprets நலம் as good and worthy mind in நலத்தகை நல்லவர்க்கு (Kural, 1305) It is used in this sense in Jeevaka Chintamani ' நன்னலம் அவர்க்கே வைத்த நங்கையே "—சீவக. 1336.

convey approximately the full significance of the Tamil word. Each of the couple steals away the heart, - nay, even the soul - of the other. This is களவு.

Nambi Akapporul gives the definition of களவு as "உளமலி காதல் களவெனப் படுவ"— (நம்பியகப்பொருள்—116) which means love full in the heart is called களவு. Though this definition appears trite and handy, the element of loss which even the owner is unable to account for, is not brought out here. "உள்ளங்கவர் காதல களவெனப்படுவ" may perhaps convey the significance to a certain extent. "உள்ளங்கவர் கள்வன்" is the well-known saying of the Saint; and உள்ளங்கவர் களவு is what has been portrayed so far. This also forms the heritage which Tiruvalluvar inherited.

With the cultural heritage of life aims and the heritage of the stolen heart, commences the Kamathuppal of Tirukkural and it starts with 'களவு' as its first part. Let us now step in there.

AESTHETICS OF LOVE

We have seen that Tiruvalluvar inherited a noble heritage of hoary antiquity from Tolkappiar. As a patriot and a national poet, he kept this great heritage alive. A heritage is not kept alive by merely repeating it in every epoch. However venerable this heritage might be, it does not live in, or appeal to an age, unless it is presented in a level in which it could be understood and appreciated in that age.

Tiruvalluvar came after Buddha and Mahavira, the great intellectual and spiritual giants whom India had produced. Their thoughts, their arguments, the ideals they preached and the very life they led, had created a great ferment in the world of thought and human conduct. As a result, every system of thought prevalent in the country, relating to human life, conduct, morality, religion and metaphysics, was subjected to rigorous analysis and logical reasoning. They were scrupulously investigated and tested with reference to the ultimate principles on which they were grounded. Tiruvalluvar, as a true product of his age, was fully equipped for this great task and presented the worthy heritage of his ancient land in the new light to the men of his age.

Tolkappiar was, no doubt, scientific in his research; but he was more factual than axiomatic in his work. He had travelled

throughout the Tamil country, observed, verified and collected facts, not only those relating to linguistics, but also those pertaining to the sex life (பொருள்). This is confirmed by the preface to Tolkappiam written by Panambaranar. By his patient research, Tolkappiar had left us a vast store of reliable materials. This, however, included a lot of materials relating to local customs and manners and primary and secondary sex behaviours, peculiar to his age, all of which were not of perennial interest. Tiruvalluvar had to eschew them to suit the taste and interests of his age. A comparative study of Porulathikaram and Kamathuppal will substantiate this. Tiruvalluvar had not only steered clear of all those which were of local interest, but based his work on universal principles underlying human life and conduct, with the result, that his work is astonishingly universal in its appeal and refreshingly modern in its outlook.

Thus, Kamathuppal presents a system of thought which was of vital importance to the age of Tiruvalluvar and which immensely interests us even more. It begins with the first meeting of the would-be couples which Tolkappiar called ஒத்த கிழவனுங் கிழத்தியும் காணப. But, Tiruvalluvar designates this as தகையணங் குறுத்தல. This is rather a queer name indeed! This is not met with in any of the ancient classics. Nor was this adopted by any of the authors who succeeded Tiruvalluvar. Evidently, the author coined the name with a special purpose; otherwise, he would not have adopted a name as the heading of a chapter which singularly differs from what is ordinarily met with. The meaning of this name is also not quite apparent.

' அணங்கு '

Parimelalagar gives the meaning of 'தகை அணங்குறுத்தல்' as 'her beauty tormenting him'—'அவள் வனப்புத்தன்னை வருத்துமுறுவித்தல்'. He has taken தகை to mean beauty and அணங்குறுத்தல் as causing trouble or torment. The word, 'அணங்கு' itself, means beauty. சிறுபாணாற்றுப்படை uses this word in describing masculine beauty of strength and valour. "அருந்திறல் அணங்கின் ஆவியர் பெருமகன்." (சிறுபாண-86) *Pingalandhai* gives the meaning of this word as beauty. The primary meaning of this word is beauty from the root அண—near, அணங்கிய-நெருங்கிய-drawn near;[35] and

35. "முழுநெறி அணங்கிய நுண் கோல வேரல்". அணங்கிய—(drawn close together) நெருங்கிய, செறிந்த. (மலைபடுகடாம்-223) "முரணிய புறத்தோன் அணங்கிய பக்கமும்" (தொல. பொருள். 67.) That which draws near or attracts is named அணங்கு, beauty.

அணங்கு that which draws near or attracts, is beauty. This word has, of course, many derivative meanings which it had subsequently acquired. It is immaterial at this stage, to go into the question whether தகை or அணங்கு means beauty. Whichever of these two words is taken to mean beauty, it is more than certain that what Tiruvalluvar wishes to convey here, is nothing but beauty.

Beauty is not a concept met with in Tolkappiam. There, we found that the meeting was between two personalities of equal temperaments, of equal bodily and mental attainments. Tolkappiar has not explained the principle underlying the attraction between them both. Tiruvalluvar finds that it is the law of beauty that underlies the attraction.

We found, that adolescence brings about a transformation in the physical structure of man and woman. This results in the perfection of the physical body, its structure and expression, creating harmony and unity in their proportion which tends to produce what is called beauty. Mathilde Von Kemnitz observes, "Whether the fish puts on his coloured marriage garment, although his eyes cannot perceive this splendour or whether the little bird husband adorns the marriage nest for his chosen one with multi-coloured little stones which she knows very well to admire, whether the nightingale puts the longing of his will into melodious notes and lets them ring forth in song; or whether the human being expresses longing hope in words, tunes or pictures or even beautifies himself in love, it is, in each case, a splendid revelation of the divine will to beauty, which stands in a most profound inter-relationship with the will to selective amalgamation, and therefore strengthens with it. But since this divine will which illumines the capacity of the soul for permanancy, is just as important for the creation of perfection in the human soul, as the rest of the divine rays which light up the faculties of consciousness. The Godlike consecration of selective amalgamation, thus shows itself to be in the most profound accord with the holy sense of our existence." [36] The metaphysical mode of thought and expression of this author, in the last portion of the

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36. 'Marriage as fulfilment' by Mathilde Von Kelmnitz, page 435. Book of Marriages, edited by Count H. Keyserling.

quotation, are too stiff to bend themselves low for a common following and the importance of physical beauty for the creation of perfection in the human soul, referred to by her, requires elucidation.

Far underneath the physical beauty and inside the biological truth, lies a secret principle of metaphysics. It is the inner spirit that glows through the physical expression or physical beauty. Every cell, every muscle and every feature of the body, shapes itself according to the inner level of the soul and its attainments. As is the mind or the soul, so is the body and there is perfect correlation between them both. Comte said, "Physical beauty is attractive because it is a mirror of the spirit which underlies it." In that mirror each of the couple finds the reflection of its own soul image and recognises, even at first sight, the one who essentially belongs to the other. Coleridge observed, "The secret of beauty, is unity and harmony." This unity and harmony related, not only to those of the physical form of beauty, but related also to those produced in the soul of the onlooker. One who perceives that beauty, is overwhelmed by a sense of that beauty, and a feeling of harmony and unity with the beauty seen, glows in his soul. It is through the physical beauty, two souls feel the attraction and reveal, by the attraction, the equal level of their consciousness and attain harmony, unity, and perfection in their souls. Otherwise, the spiritual level of their consciousness will have to 'blush unseen.' This is the metaphysical law of beauty which Tiruvalluvar found underlying the factual statement of Tolkappiar.

Tolkappiar and Tiruvalluvar have stated the same truth, but each in a different way. Tolkappiar was empirical or scientific and factual in his exposition. The age of Tiruvalluvar was not one which would be satisfied with factual statements, however scientific they were. It was an age of philosophy and metaphsical research as was stated already. Tiruvalluvar had to analyse the empirical data supplied by Tolkappiar and find out the metaphysical basis or the universal principles underlying them. The theory of beauty, explained the attraction, the physical and spiritual harmony between the couples. By a metaphysical and axiomatic approach, the poet-philosopher has introduced, for the first time, the law of aesthetics in human love.

'உறுத்தல்'

We pass on to the next word 'உறுத்தல்' in the caption அணங் குறுத்தல். 'அணங்குறுத்தல்' is a compound of two words அணங்கு and உறுத்தல். அணங்கு we have examined just before, and உறுத்தல், we shall examine now. உறுத்தல் means causing an impression from the root உறு, contact, உறுத்து impress by contact. Here, உறுத்தல் denotes an impression caused by sense contact or a visual impression. We have to recall that Tolkappiar used 'காண்ப' in this connection. Tiruvalluvar, if he intended to follow this ancient author, a high authority, he would have used காணல் or அறிதல் perception or knowledge which the word, காண்ப, implies. The caption would then be, தகையணங்கு காணல் or அறிதல். He drops this காண்ப, காணல் and அறிதல் and deliberately uses உறுத்தல். It is, thus, certain, that this word உறுத்தல் has not crept in accidentally, but the author has used it after mature thought, differing from the great Tolkappiar and rejecting the word, காண்ப, used by him which denotes a visual perception. According to Tiruvalluvar, an impression—not a mere perception—is necessary for appreciating a beauty or for feeling the effect of harmony and unity. This takes us to the very core of aestheitc philosophy.

Visual perception provides a sensory experience. It was Immanuel Kant, the great German philosopher, who distinguished two kinds in this sensory experience, (1) sensory experience which provides raw materials for empirical knowledge and (2) the sensory experience which merely provides disinterested pleasure, a sensation (an impression) which does not go to the depths of knowledge but merely an emotion or disturbing sensation. From the former developed the psychological or the philosophical study of perception and from the latter originated the study of aesthetics. Every sensory experience is a vital process which varies in its activity, according to the intensity of the stimulus. There is an optimum intensity at which the best response or the best impression is obtained and a minimum below which no response is obtained even though there may be a vision. Impression is the tangible effect in consciousness of neural stimulation caused by the perception especially of aesthetic objects creating an emotion of pleasure. If the neural stimulation goes beyond an impression, it becomes the knowledge or idea of the intellect,

obliterating the emotion. Kant drew a distinction between perception, which gives knowledge and that which affords aesthetic pleasure. Tiruvalluvar draws a further distinction between perception and impression. It is to emphasise this distinction, he differed from Tolkappiar and rejected his word which denoted perception or knowledge or both, How careful Tiruvalluvar has been in selecting a metaphysically accurate word to denote his concept of beauty and its effect!

Tiruvalluvar not only transcended Tolkappiar but also anticipated the modern thought on psychology. It was the British empiricist Hume who pointed out this distinction. He stated, "All the preceptions of the human mind resolve themselves into two distinct kinds, which I shall call impressions or ideas. The difference between these consists in the degrees of force and liveliness with which they strike upon the mind and make their way into our thought or consciousness. Those perceptions which enter with most force and violence, we may name impressions, and under this name I comprehend all our sensations, passions, and emotions as they make their first appearance in the soul. By ideas I mean the faint images of these in thinking and reasoning."

The subtle distinction which Tiruvalluvar has made between knowledge, perception and impression is amazing. We have to approach every word of the author with greatest care and vigilance. We shall, now, try to understand the word, தகை, which yet remains in the queer heading adopted by the author.

'தகை'

தகை from the root தகு, means that which is suitable. This is the primary meaning of the word. The use of this word, also indicates a further change introduced by the author. Tolkappiar decribed the couple as 'ஒத்த கிழவனும கிழத்தியும.' Tiruvalluvar has dropped this attribute of ஒத்த, or equal, altogether from the matters relating to sex. We have already seen the difference of opinion of modern investigators, whether the like associate with the like or the opposites attract each other, and Tolkappiar's compromise of மிக்கோன் ஆயினுமகடிவரை இன்றே. Probably, the same difference was felt during the time of Tiruvalluvar. We have already noted more than once, that the period of Tiruvalluvar was a period of rigorous thought and metaphysical

investigation. The author, evidently, considered that ஒத்தல் and மிக்கோன் lacked clarity and created confusion of thought. He dropped them altogether and changed over to தகை. Here we have, again, a deliberate omission and a purposeful addition of a new thought of suitability in the place of equality. The new concept of beauty introduced by Tiruvalluvar, by itself, establishes harmony and unity in the couple who meet. The necessity for an attribute to beauty, as suitable—தகை அணங்கு—is not apparent, and it has to be sought for.

The ideals of beauty, are not uniform but fluctuate from epoch to epoch and from individual to individual according to the tastes of each epoch and each individual. These ideals of beauty, cover the whole range of physical possibilities of human form. Beauty is not the attribute or quality of any object which could be determined by empirical study. It is a value attached to an object by the human mind. It vacillates according to the status and capacity of the mind which observes and values it. Whichever physical form pleases anyone, it has in it, what is suitable to his mind, to his taste and to his moral and spiritual qualities. He finds, therefore, attraction in that form which creates a physical and spiritual harmony. That which is not suitable, is considered ugly and unattractive. That which is attractive, which unites and creates harmony, is only that which is suitable, physically, mentally and spiritually. At another place, the author makes this point clear when he says 'வளத்தக்காள் வாழ்க்கைத்துணை' which means a life-comrade is one who is suitable to one's own physical, mental and spiritual attainments. Parimelalagar considers one who is suitable to balance the family budget "வருவாய்க்குத் தக்க வாழ்க்கையுடையாள்" is the life's comrade. She may indeed be a comrade in domestic ecomomy but not for the life itself. Life does not consist in mere material prosperity. 'வளம' is not confined to material conditions or to the balancing of the budget. It extends to physical, mental, and spiritual attainments, as well, which are found suitable.

We have examined the words in the caption piecemeal. Let us gather all the meanings together and comprehend them as a whole. 'தகையணங்குறுத்தல்' means "the impression created by the suitable beauty". As a rule, the headings adopted by the author for his chapters, convey the sum and substance of all that

is said under the chapter. This heading, when ripped open, revealed its metaphysical content or the rich philosophy of aesthetics of beauty, of impression, and of suitability enshrined therein. Whatever relates to metaphysics, is out of the ordinary, and is stared at as odd. It is no wonder that it scares away many as unintelligible. The three words selected, cover the entire aesthetic activities of the mind in the selection of a mate and reveal that the author was not a mere poet but a great original thinker and a philosopher of no mean order.

He had explored the meaning and reality underlying the primary and the most beneficial human urge which great thinkers had thought fit to battle with, as inimical to human uplift. He discovered in it, a philosophic significance and a profound value for the spiritual progress of mankind. But he did not set them forth in reasoned arguments as a philosopher should do; nor did he begin with a definition of beauty. The poesy in him has vanquished his philosophy, taken it captive and made it serve its ends. As a poet he creates beauty, leaves it to commune with us direct and enables us to preceive, for ourselves, the impression, the beauty created and its essential aesthetic qualities. We shall, therefore, go to his poems direct, understand them in their correct perspective and try to comprehend fully, the high ideals of beauty he has set forth even in the heading. At the end of this process, we shall be in a position to know, what exactly his philosophy of beauty is, far better than any seasoned arguments could convince us. It was Pater who remarked in the preface to 'The Renaissance' the value of aesthetics "has most often been in the suggestions and penetrating things said by the way". In the profound suggestions of the poems of a master poet, we get a penetrating insight into the essential elements of the philosophy of beauty.

The chapter starts with the rapturous amazement at the sight of beauty. 'அணங்கு கொல் ஆய்மயில் கொல்லோ' begins the poem.

> 'அணங்குகொல் ஆய்மயில் கொல்லோ கனங்குழை
> மாதர்கொல் மாலுமென் நெஞ்சு!'

In this poem, an impression of the beauty seen, is sought to be created by poetic imagery. We came to the conclusion, that

அணங்கு means beauty. Beauty is an abstract idea. It can create no image or impression in the minds of the readers. அணங்கு now comes here in the guise of personification. There is an amazement, that here is an incarnation of beauty in flesh and blood—மாதர்கொல்! All the attributes of beauty which pleases the onlooker and which he likes, are found in the form seen and he personifies it as beauty incarnate.

அணங்கு is a word which had long gone out of use. It was dead and buried long ago. We dug up its grave and exhumed only its bones. It is, therefore, not capable of raising any image of beauty in our imagination. At the time of the author, it should have throbbed with life's vitality. The very mention of the word, would have switched on a life form, colour and grace to stand before the mind deftly illumined. Though this word has been lost to literature, yet the tradition and the commentaries had preserved the concept of divine beauty, an angel, 'தெய்வமகள்', as that which is denoted by the word. We may, therefore, take it, that the beauty seen had something of divinity in it and created that impression.

'ஆய்மயில்'

Obviously, மயில், the peafowl, cannot be the beauty personified. Evidently, it was used here to denote the attributes of the beauty which impressed the observer. We have to analyse these words and find out their real import. To begin with, we may note that the மயில் is not simple மயில் but ஆய்மயில். மயில means a peafowl which denotes both the male and the female of the species collectively. This word is used here in connection with a feminine beauty and should naturally relate to peahen. But we have to make sure of it before we proceed further. The word, ஆய் should help us to determine, whether the மயில் referred to here, is a peacock or a peahen.

Julian S. Huxley who studied the sex habits of the great grebes—swimming birds and divers of the northern regions of America and Europe—found the display and ornaments of the male, act on the emotional state of the female; " they are—not using the words in a narrow and unpleasant sense—excitements, aphrodisiacs, serving to raise the female into a state of exaltation and emotion, when alone she will be ready to pair, but the

element of choice, does, in another form remain."[37] No deep study has yet been made of the sex habits of peacocks which make similar display of their ornaments, yet the truth about the sex behaviour of the great grebes, found out by the famous scientist, applies to all the genus and species of birds which are gifted with crests, plumes, and other ornaments of display, to cause sexual excitement. It is a natural law applicable to all such birds, and the peacock should rank first among them all, in the matter of display and ornaments. The proud peacock, strutting with pompous steps of affected dignity in courtship dance, exhibiting the long plumage of his lovely train, fanned out in gorgeous circle behind his head, held aloft, displaying his plentiful ornaments of beauty spots—eyes–glittering in purple, blue, green and gold before his hen, is guided, undoubtedly, by the same impulse as the great grebes. He does not pounce upon and domineer over the hen as the males of the domestic fowls do. He courts the hen majestically in full ardour and courtesy and solicits her choice. Huxley considers that "it is impossible to doubt that mating may be, and in some species, is, guided by impulse, unanalysable fancies and individual prediliction."[38] Whatever might be the basis or reason for making her choice for mating, the peahen did exercise her right of choice and she became ஆய்மயில் in the poem of Tiruvalluvar.

'ஆய்' means search minutely (வினைத்தொகை.) The hen searches minutely the affected pomp of the suitor and decides upon her mate. How well, has the poet observed the birds! What profound illumination we get from the tiny word ஆய்!

Tradition allows, that Tiruvalluvar lived in Mailapore 'மயிலாப்பூர்' which means literally a place to which peapowls are attached மயில், ஆப்பு, (யாப்பு) ஊர். Evidently, the peafowls were found here in plenty and were so much attached to the place in remote antiquity, that it gave rise to a religious belief of the incarnation of the Supreme Goddess as a peacock, to whom a temple had also been dedicated here. Living amidst peafowls, the poet had observed their habits as carefully as a Huxley.

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37. Quoted by Radhakamal Mukherjee in his 'Horizon of Marriage', page, 35.

38. Ibid.

Both peacock and peahen are big, well built and graceful birds. But the domesticated hens kept in gardens and in the enclosures of the zoos, have lost their grace, their vivacity, briskness and gaiety. They look famished, cramped and crouched, as if under hunchback. The mellowed grace of the hens and their graceful movements, should be observed when they gambol in their natural habitat, the jungles. The hen and the cock, though both are graceful, differ widely in their appearance and their behaviour. The cock is gorgeous and rich in colour; but the hen is simple and graceful in subdued colours. The cock looks proud and vain; but the hen is modest and unassuming. The cock looks virulent and impatient: the hen is calm, meek and tender. When the cock grows exuberant, the hen is firm and resolute. Sometimes, she turns away from the suitor with a sullen look of disdain, or a bitter look of scorn. The thought, that there would be no aggression or no conquest of her body before she makes her choice and gives her consent, evidently, emboldens the hen in this attitude. She is least erotic in her appearance, behaviour or expression. The peahen, thus, has in her, the expression of all the loveable attributes of feminine beauty of a highly cultured order. She is graceful and majestic, without being gaudy and vain. She is patient, unassuming and modest without being servile. She is calm and sober, meek and tender. All these attributes blend harmoniously into an impression of feminine loveliness of a spiritual order, with a ray of divinity shining all through and provoke a rapturous amazement: 'அணங்கு கொல்! ஆய்மயில் கொல்லோ! மாதர் கொல்!' The amazement is doubly great when all the mellowed grace of feminity shines forth more than the divinity and the addition of 'ஓ' in கொலலோ indicates this. This is the deep impression 'உறுத்தல்' created by the beauty. The mind of the observer is greatly perturbed—"மாலும் என் நெஞ்சு".

"கொல்" has been taken to mean 'doubt' by all the great commentators. No doubt Tolkappiar defines its meaning as 'கொல்லே ஐயம்' which justifies their interpretation. But we see in Sangam literature, this word has been used as an expletive and also to denote exclamation. These uses are not authorised by Tolkappiam. There has been a marked change in the language itself after Tolkappiar. 'கொல்', is one of those words which go to prove, that many centuries should have elapsed

between Tholkappiam and Sangam classics to bring about a marked change in a well settled language. Tiruvalluvar has himself used this in many places to denote exclamation, (கற்ற தனலாய பயனென் கொல்! என்றாற்றுங் கொல்லோ உலகு! etc.) and this is one among them.

We saw in the first lecture, that after the ancient culture lost its ground, a synthetic culture grew in its place as a result of the admixture of the culture of the Aryans. It is this synthetic culture, more than the grammar, which gave support to this interpretation, that கொல் here implied doubt. The Aryan mythology, born of prodigal fancy, captivated the imagination of the poets and the masses. The mythological Devas did not tread upon this sinful earth; their eyelids did not close, and their flowers did not fade away. The first meeting of the couple created a doubt, whether the maiden seen was a celestial or a mortal. The Don Quixote of a lover undertakes a careful search, whether the lady's feet touched the ground or her eyelids closed or her flowers faded. These noble exertions, inspired many a poet into frenzied rhymes, to sing the glory of the doubt resolved. Fortunately, Tiruvalluvar added to the divine beauty a peahen. This marks the abyss of degradation into which Tamil poesy and poetic ideals had fallen as a result of the synthesis.

SUPPORT FROM KAMBAN

It was stated in the introduction, that the pleasure produced by the impression of beauty, was not a sensual pleasure or a longing for it—கண்டார் மகிழ்செய்தல் and not உண்டார் மகிழ்செய்தல்.

> "உண்டார்கண் அல்லது அடுநறாக் காமம்போல்
> கண்டார் மகிழ்செய்தல் இன்று." —1090

['காமம்'–here denotes விருப்பம் as in—'காமக்கலன்' (605), காமுறுவர், and காமுறுதல். A liking and preference for the beauty seen, is indicated by this word.] The nature of this pleasure, has been so well explained by Kamban that it leaves no room to suspect even a trace of sensuality in the pleasure afforded by the beauty seen. He states:

> "வெங்களி விழிக்கொரு விழவு மாயவர்
> கண்களில் காணவே களிப்பு நல்கலால்."—(மிதிலைக்காட்சி)

The beauty was a feast for the eyes. The very perception gave an unbalanced pleasure. He goes even beyond this when he says:

> " சொல்லுந் தன்மைத் தன்றால் குன்றும் சுவருந்திண்
> கல்லும் புல்லுங் கண்டுரு கப்பெண் கனிகின்றாள்."—(மிதிலைக்காட்சி)

She stood there. It is not possible to describe in words the effect of her beauty. Her beauty softens the hill, mellows the wall and the hard stone and melts the grass. This description may not altogether be rejected as a hyperbole to which the poet has often a tendency to fly to. This embodies the element of a profound truth about the spiritual effect of beauty. We saw that beauty is the reflection of the inner soul. It spreads a hallo of sunshine and affects the objects on which its rays fall, whether animate or inanimate. Its effect is proportionate to the potency of the spirit which emits the rays. This is the nature of aesthetic pleasure as contemplated by Plato, Kant and others. It is not possible for all to comprehend what the exact nature of this disinterested pleasure is, even though great thinkers and philosophers have praised it. Tiruvalluvar has left it rather vague by a mere statement of 'கண்டார் மகிழ் செய்தல்.' The nature of this pleasure is rather elusive and ineffable. Kamban, however, tries to bring it within our grasp and furnishes a metaphor:

> " பொன்னின் சோதி, போதினில் நாற்றம், பொலிவேபோல்
> தென்உண் தேனிற் றீஞ்சுவை, செஞ்சொற் கவியின்பம்."
> (மிதிலைக்காட்சி)

Beauty radiates like shining gold, spreads around like the fragrance of a flower, pleases like its form, tastes like honey and to sum up, beauty is the personification of the pleasure of a poem of harmonious rythmic words. It was Hegel who considered poetry as the most spiritual of all arts as depending least of all on any sensuous impression or extension in space and time and working completely within the imagination. The observation of wordsworth in his preface to the lyrical ballads, apply most true. He observed, "The end of poetry is to produce excitement in co-existence with an overbalance of pleasure." It is exactly what the impression of beauty created here. It produced an excitement, a rapturous amazement, co-existing and leaving an overbalance of pleasure. This is the high ideal of beauty as conceived by Tiruvalluvar, and exemplified by Kamban.

There is yet another couplet in this chapter which confirms, that which Tiruvalluvar wanted to convey, was not erotic beauty but a beauty definitely beyond sensuality, a beauty of a high order as explained above.

" கடாஅக் களிற்றின்மேற் கட்படாம் மாதர்
படாஅ முலைமேற் றுகில். " —1087

The divinely gracious bosoms, biologically conspicuous, provoking sex feelings, have lost their sex value or even aesthetic value, for Tiruvalluvar. The poet draws the garment over them and conceals their very existence from our view. He compares the garment to the blinders put on the face of the elephant. Blinder is a screen tied to, and suspended from, the head to cover the eyes, to hinder the untamed elephant from seeing the objects outside the path reserved or vacated for it. This aids the elephant to go along the right path guided by the mahout or the trainer. The right path indicated for the bosom is the path of love and wedlock. It is not seen outside it by anyone. The conspicuous bosom, the seat of erotic thoughts, is not, thus, seen by any observer from outside and does not serve to tempt or raise erotic thoughts in the observer. (படா, here, is used in the same sense as in கட்படாம். படாம்—that which hides, கட்படாம்—that which hides the eye. Here the apparel is that which hides the bosom.)

The mode of wearing the apparel, referred to here, is the Tamilian mode of wearing the garments by their women. This has, obviously, come down as a national mode of wearing the garment by their women from the time of Tiruvalluvar, or even from a period far anterior to that. The long garment used as woman's costume, is drawn over the bosom in artistic folds and collected over one of the shoulders from a side of the waist. The long tapering folds fill up every depression, delude the eyes and offer them the sight of a plane surface, obliterating even the aesthetic contour of erotic beauty, which other modes of dress seek to enhance. The mode of dress adopted by Tamilian women has been held to be the most elegant, artistic and ethically aesthetic among the numerous and varied modes of dress adopted by women all over the world. By referring to this mode of dress-here, the poet, evidently, upholds its ethical value and recommends it to his age and to posterity.

A COMPARISON

Let us not forget, that this relates to the first meeting of the couple and let us compare Tiruvalluvar with another great poet who had handled a similar meeting. This will enable us to comprehend fully the principles which guided Tiruvalluvar in depicting the meeting in the manner he has done.

King Dhushyantha meets Shakuntala for the first time in the hermitage. She is seen here with her companions watering the plants. We may note how the great poet-dramatist Kalidasa handles the first meeting.

The king hides himself in a snug retreat wherefrom he could see Shakuntala unreserved. He is gazing at her when the following incident and conversation take place :

Shakuntala : Friend Anasuya, Priyamvadha has fastened my bark garment too tightly. Pray just loosen it.

Anasuya : Very well. (Does so).

Priyamvadha: (Smiling) Don't blame me. Blame your youth which has made your breasts swell.

King : What she says is quite true. (There is then a long poetic admiration by the king of the twofold orbs distended; but this is not found in some of the recensions and we shall confine to that found in common among all recensions.)

" How lovely the lotus looks," exclaims the king, "though moss besmeared ! "

Let us stop here and leave the rest of the admiration to His Majesty himself and try to appreciate the thought. The loosening of the knot of the garment which lay over the bosom of a meek artless girl, and His Majesty stealing a glance over the distended orbs, seem rather crude and betoken a base morality. His Exalted Majesty looks most exalted in his vulgar sensuality. Any one with a sense of decency or the vestige of a claim to the rudiments of culture will not gaze at or even steal a glance at the parts of a woman when she is dressing or adjusting her apparel. It is the bosom, the erotic symbol, that created a turbulent craving for the sex union and not love. When the

bosom went out of sight, the woman also went out of the mind of His Majesty, whatever might be the ingenious reason invented by the dramatist.

Far different is the treatment by Tiruvalluvar. He draws a veil over the very organ which Kalidasa exposed to the view and closes the room for erotic thoughts. Two master minds, we find here, one delineating erotic beauty and erotic thoughts and the other their opposites. This comparison has enabled us to come to a definite conclusion that the pleasure, which the impression of beauty created in the poems of Tiruvalluvar, was far removed from sensuality and related to a high moral and spiritual order.

ETHICAL IDEAL AND ITS EFFECTS

The inner qualities of the woman's heart, result in the charm and grace which constitute the main elements of beauty and the attraction—not the sex organs, not even the apparel, decoration or ornaments. 'அணி எவனோ, ஏதில தந்து?' (1089) The animation and alertness, like those of a fawn, modesty and resoluteness in her look (similar to those of a peacock evidently) bestow an aesthetic touch to the feminine grace "பிணைஏர்மடநோக்கும் நாணும்" (1089) The radiance of her facial expression, pulls down his iron will and makes him exclaim, 'ஒண்ணுதற்கோஒ உடைந்தேன்!' (1088) The masculine supremacy with its monstrous force of destruction, misery and mutilation 'நண்ணாரும் உட்கும் என் பீடு' (1088) feels the delicate touch of feminine tenderness and crumbles down. His mind becomes plastic. Her resolute look seems as if to search his very being (ஆய்மயில்) and makes him shiver "நடுங்கு அஞர்"—(1086) as the peacock shivers before the hen, even when he dances for her choice. He feels his spirit. His body and its feeling are nowhere. Her looks had separated them. 'கூற்றமோ கண்ணோ!' (1085) கூற்றம் is that which divides the soul from the body. (கூறுசெய்வது கூற்றம.) In the place of this scientific word and its simple personification, the Aryan mythology has furnished the demonic image of pitch dark Yama, riding in his still darker buffalo, armed with a fierce trident (சூலம்) which pierces the body and separates the soul. He ties up the suffering soul with a tough rope 'பாசம' and carries it away to hell or to Heaven. This imagery had greatly infulenced the poets

and the commentators who came under the synthetic culture, to read into the innocent tender look of the fawn, the torture of the Yama.

It is by the significant expression of the eyes, the couple feel their spiritual level or the level of their consciousness which suits each other. The poet had devoted five out of the ten couplets in this chapter to the expression of the eye. This is what is referred to by Tolkappiar in his stanza:

" நாட்ட மிரண்டு மறிவுடம் படுத்தற்குக்
கூட்டி யுரைக்குங் குறிப்புரை யாகும்."
(தொல்: களவு—5.)

"அறிவுடம்படுத்தற்கு" has been interpreted as meaning the consent for the sex union. அறிவு means knowledge: it can never mean கூட்டம், புணர்ச்சி or நுகர்வு. This stanza of Tolkappiar means that the expression of the eyes, when properly understood, will speak out the at-one-ment of their conscience அறிவு or their spirit. The response and the mutual love starts after the at-one-ment of their conscience is established, and the suitability is realised by each other and not before that. This is dealt with in the next chapter "குறிப்பறிதல்" by the poet.

It is but natural that, having come under the synthetic culture and changed over to the Aryan system of marriage, it would have been impossible for the commentators—as it is for most of us even today—to conceive of any room for any knowledge or conscience to intervene in the case of a lady who has been made his property by others, except unquestioning submission to the approach of her husband or a ready eagerness for the momentary physical contact. But the texts of Tolkappiam and Tirukkural related to a system of marriage, wherein love and courtship reigned supreme, the intricacies of which the commentators had no means of knowing.

The at-one-ment of the consciousness of the couple spoken to by Tolkappiar, is exactly followed up by Tiruvalluvar in his own poetic and metaphysical way when he says:

" கண்டார் உயிருண்ணுந் தோற்றத்தாற் பெண்தகைப்
பேதைக்கு அமர்த்தன கண்."

By devouring the soul of the observer, by the very appearance கண்டார் உயிருண்ணுந் தோற்றத்தால், the suitable feminity of the

simple artless maid, பெண்தகைப் பேதை manifests a calm loveable repose in her eyes. [அமர்த்தன :—அமர்த்தல்—மேவல் (தொல். உரி-863.) நம்பும், மேவும் நசையாகும்மே—தொல்:—சொல் 329. நசை—விருப்பம்,—lovable,—அமர்ந்து—அமைதியுற்று, அமர்ந்து—பொருந்தி, குறள் 84, 92, 93.] Let us note, that suitable feminity, பெண்தகை, is revealed by the eyes by its capacity to devour the soul by the very appearance. (உயிர் உண்ணுந் தோற்றத்தால் பெண்தகைப் பேதை—தோற்றத்தால்—கருவிப் பொருள்.) The expression of the eye reveals the level of their conscience or their soul and their suitability for each other. This contact between the souls in the matter of selection of a partner, is confirmed by Count Hermann Keyserling and his observations are :—" How can I, in a practical manner, recognise the person who best suits me for the marriage?" is to put the question the wrong way. There is no help for the blind, that is to say, for those lacking instinct. But whoever is conscious of his own soul, will readily recognise the person who best suited to him, just as a man with eyes sees the landscape in front of him, for the contact between the souls is just as direct as that experienced in the material world." [39]

The count however continues his observation and explains further: " As a result of the researches of Alfred Adler, it has become evident that each individual's life develops in accordance with a mental guiding image. This image anticipates the line of life and the possible course of destiny. It is a reality just like any other but situated on a special plane; on this plane it is both self-evident and directly apprehensible to others as in nature all planes of existence react directly on one another; that is, spirit on spirit, soul on soul, guiding principle on guiding principle, just as one body reacts on another - in fact much as directrixes describe the possible character of algebraic formulae." [40]

The count further extends his full support to the views of Tiruvalluvar on love in the following words: "As an ethical being, man is naturally superior to sentiment or passion and he is truer to his nature when he rejects these at the proper time than when he weakly gives way to their demands. Proper conduct, even if it entails the conquest of self will, at all events, brings a higher

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39. 'The Proper choice of Partners' by Count Hermann Keyserling in the Book of Marriages, page.281.

40. Ibid page 283.

form of happiness than can be won by letting oneself go. Thus, the strict rules regarding the choice of partners, are no more cruel than any spiritual rules. Man can obtain freedom - seeing that he is essentially a spiritual being - only by sublimating sentiment and passion, so that they become his spiritual expression." [41] These significant observations serve almost as an introduction to Kamathuppal whose sole theme is the sublimation of sentiment and passion.

THE CONTRIBUTION OF TIRUVALLUVAR

This lecture on aesthetics of love, will not be complete without a short survey on development of aesthetics. Aesthetics is a young science which has not yet settled down but much disputed. It was born in the middle of the eighteenth century. The west was all along concerned mostly with the aesthetics of art. "The creation of the beautiful, the aesthetic experience of men engaged in appreciating beautiful things, the aesthetic judgements of critics, are the materials upon which the philosopher of aesthetics works" [42] in the west. Among the ancient Greeks, Socrates equated beauty with goodness. Plato considered absolute beauty as super sensory and spiritual, though in his Symposium he recognised beauty as a guiding principle in human love. Aristotle considered that emotion created by beauty, was disinterested.

Professor Max Muller observed, "the idea of the beautiful in nature, did not exist in the Hindu mind. (By Hindu, he means the Aryan.) They describe what they saw, they praise certain features; (probably as Kalidasa did in the piece we just before examined,) they compare them with other features in Nature but the beautiful as such, did not exist for them." [43]. A greater scholar of Sanskrit and a more discerning and sympathetic critic, cannot be thought of than Max Muller. His observations contain the essence of the truth. No doubt Upanishad philosophy

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41. The book of marriages, by C. H. Keyserling, page 303.

42 Theory of Beauty by Harold Osborne, page 7.

43. Sir George Stanley Endowment lectures, Madras University, 1958-'59 by Sri K. S. Ramaswamy Sastri, Published by the author. 'Indian Dances as a spiritual art.'—page 2.

considers the ultimate Reality as absolute beauty. It cannot be described in words but can only be realised. Upanishad describes God as '*Shantam Sivam Sundaram*' the beautiful. But what Max Muller was concerned, was the beauty in nature, which could be comprehended by the senses and described in words; not the one which could not be seen or described of which he should have been perfectly aware. We may indeed be sure, that the indefatigable scholar who translated and popularised most of the important Sanskrit works, had known Tiruvalluvar's concept of beauty, in human form and human love in their high ethical and spiritual aspects, he would certainly have paid a glowing tribute to the sage of Mailapore.

Regarding the beauty of the ultimate being, we may however take note of the observations of Harold Osborne. He observes: "We have today the metaphysicians of aesthetics, balatant or furtive who pontificate about the status of Beauty in the ultimate of being, but do not deign to further our understanding of this concrete beauty and ugliness, which engage our interest in the terrestrial world on which we live. It is as though they would prove to us that unicorns are divine, but were unable to instruct us about the habits and distribution of unicorns and left us unable to recognise a unicorn when we meet it in our dreams." [44]

Tiruvalluvar stands unique among those who had taken up the investigation of beauty. He has applied the principles of aesthetics to human love as none of them has done except plato. He has contributed to a valuable extension of our understanding of beauty in the human form, vanquishing its erotic value. He has elucidated the metaphysical principles of beauty in its attraction and its ethical and spiritual value in human love. That, as early as the dawn of the Christian era, the poet—philosopher attained the height of modern philosophic thought in aesthetics, and brought it to the realm of sex love in meeting the other half, is indeed marvellous!

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44 'Theory of Beauty' by Harold Osborne, page 2.

LECTURE III

ETHICAL AND SPIRITUAL ELEMENTS IN KAMATHUPPAL

BEAUTY AS ETHICAL AND SPIRITUAL BASIS

The psychological principles underlying the attraction of a visible form of human beauty and grace, were examined in the previous lecture. Beauty in human form, is generally considered as a snare; but it was not so as portrayed by Tiruvalluvar. In his poems, beauty did not flatter or incite the sex impulse, on the other hand it relieved the mind of the tyranny of the sex. It afforded something other than sex pleasure for the contemplation of the mind. It bestowed dignity and importance to womanhood, quite apart from its erotic value. It placed the mind on a moral and spiritual relation with the beauty seen. The lover recognised in the beauty a moral and spiritual ideal which appeals to him most, of which he was hitherto unconscious. He now knows himself and knows his other half.

Tiruvalluvar's concept of beauty itself is, thus, based on an ethical and spiritual basis. Kant held "that sensitiveness to sublimity and natural beauty implies a strong susceptibility to moral ideas".[45] In natural beauty, human form ranks foremost. It is the most beautiful of God's creation and it has the greatest potentialities of expression of the various aspects of beauty. No other object in nature has such powers of expression and appeal as the human form. Human beauty has been an eternal source of inspiration for poets, painters and sculptors for their creations all through the ages. According to Plotinus, the mind could never behold the beautiful had it not become beautiful in itself. The mind becoming beautiful is itself a symptom of highly developed morality and culture. Plato in the early books of his *Republic* propounded a theory "that beauty apart from any conscious allegory or definite moral, is by some secret affinity the nursing mother of truth and goodness so that man ascends from rung to rung of visible perfection, till he reaches the climax of beautiful vision and rests at peace with himself and with his neighbours, because of a clear eyed harmony with the

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45. Theory of Beauty, by Carrit. p. 49

universe".[46] This is exactly what the poet-philosopher, Tiruvalluvar, aims to achieve by introducing the principles of aesthetics in the realm of sex. When we examined the aims of life in the first lecture, we found that harmony with the universe and promoting the happiness of the humanity at large, were the formost aims of the ancient culture, towards which the sex and social habits were graded. Starting with sex life on the concept of beauty, the ancient culture rises from rung to rung of visible perfection till it attains peace and harmony with the universe. What the Greek philosopher felt and put forth as a theory, we find proved, illustrated and demonstrated as a safe and sure way of life to lead the mind quickly to universal harmony and peace.

SIMILAR IDEAS IN GOETHE AND DANTE

A notable advance in the moral and spiritual realm is the influence of the 'eternal feminine' in correcting and sobering down the masculine ego and its aggressiveness. We saw this in the couplet 'ஒண்ணுதற் கோஒ உடைந்ததே ஞாட்பினுள் நண்ணாரும் உட்கும என பீடு'' (1088). The significance of womanhood in bringing about this transformation in man, has been well brought out by Goethe in his *Faust*. The mystical setting in which this is depicted by Goethe, has been well interpreted by Alphonse Maeder in the following terms: "After the Arcadian idyll with Helen a profound transformation of character (soul) manifests itself in him. Faust renounces mere enjoyment; the man of action awakes. In a moment of inspiration, he visualises his task, to which he passionately devotes himself (the building up of the empire). The restlessly seeking active man, becomes quiet contemplative on beholding Mater Gloriosa",[47] the embodiment of the eternal feminine. Though this change comes about late in the life of Faust under mystic circumstances, yet it is shown by the author as one due to the influence of the feminine. Tiruvalluvar starts the sex life with a transformation in a real though ideal life even in the beginning as the basis for a

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46. Theory of beauty, by Carrit, p. 47.

47. Marriage and Self development of Alphonse Maeder, Book of Marriages, edited by C. H. Keyserling, pp. 455, 456.

virtuous life which awaits the couple. It is apparent that Goethe and Tiruvalluvar felt that this transformation is possible only through the influence of the feminine. In the glow of the feminine virtue from the brow of the beloved, the masculine monstrosity crumbles down. ‘ஒண்நுதற் கோஒ உடைந்ததே!’ The mind and soul become plastic to receive the devine imprint of love.

That the lover shivered - felt நடுங்கு அஞர்—and exclaimed

“கொடும்புருவம் கோடா மறைப்பின் நடுங்கஞர்
செய்யல மன்இவள் கண்!” —1086

shows that he could not stand the piercing glance of his beloved and trembled. This is yet another sign of moral and spiritual level of the lovers. No erotic impulse shows its head here. The liberation of the mind from the sex impulse which ordinarily human beauty invokes, is a sure sign of the spiritual and moral elevation of the couple. Dante could not stand the sight of his beloved Beatrice and feels as though she was judging him. In his *Paradiso,* he records his experience which is almost similar to that expressed by Tiruvalluvar.

He States :

“Now my *spirit* ... ...
Felt, though she was not fully manifest
Such secret virtue from her person flowed.”

Let us note here that it is the spirit which feels as in Tiruvalluvar and not the senses. Dante further confesses the effect which this sight produced on him.

“Flows not through my frame
One drop of blood that trembles not.
* * * * *
The lady whom beneath a drapery of flowers
Angelic I late discerned, with regal air and look
Wherefrom disdain was pictured still, proceeding thus,
Like one her bitter taunt retain,
Yes, I am Beatrice. Regard me well.”[48]

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48. Translation by Wright. Quoted by Dean Church in his Essay on Dante.

These words of the Great Italian, interpret for us the நடுங்கு அஞர் of Tiruvalluvar to mean " Flows not through my frame one drop of blood that trembles not ". We now, get a vivification and clarity of the image which Tiruvalluvar sought to convey by his couplet all too brief. No doubt, the feelings which Dante gives vent to relate to love recollected but the experience described by Dante is the same as that felt directly at the sight of a living form which Tiruvalluvar presents.

We saw in the second lecture that Kalidasa started with a vulgar sensuality. This is still worse with Goethe. He portrays utter moral degradation of Faust with the devil (Mephistopheles) as his servant but makes him attain a moral and spiritual elevation towards the end in a mystical setting. These expressions of the master minds were evidently due to their environments, traditions which they inherited and the conditions of the society in which they lived. The sex culture in the Tamil land was of a very high order even from the time of Tolkappiar as was explained previously. It is no wonder, therefore, that we find in Tiruvalluvar a rare blend of the divine and mundane love of a very high order, in terrestrial colours and not under any mystical or allegorical vision.

Though the situation in which Dante saw Beatrice and that in which Faust saw Mater Gloriosa are far different from that in which the lover meets his partner in Kamathuppal, yet the truth about the sobering down and the trembling of the masculine under the influence of the feminine, holds true for all ages and all countries. That the thoughts of Tiruvalluvar on this vital aspect of sex life are almost similar to those of the two master poets of the West, betokens his universality and his firm grasp of the psychology of sex.

THE MERGING OF THE SPIRIT AND THE FLESH

The beauty and love which Tiruvalluvar presents are not of supersensual types. They have their roots firm in the earth but shoot their branches far into Heaven. Let us watch how Tiruvalluvar blends into a harmonious whole, the flesh and the spirit which are generally considered to be opposed to each other.

He achieves this peculiar blending through his concept of beauty. Beauty, we saw, had an inherent power to elevate the mind and the soul. We cannot, however, be oblivious to the fact the beauty in human form has the tendency to debase the mind and drag it into sensuality. Beauty has thus latent potentialities for both good and evil. Tiruvalluvar uses its very potency for good, to banish its evil, to reduce sensuality to the lowest and to transmute the sex impulse into a spiritual one. To comprehend these functions of beauty, it becomes necsssary to know something of the psychology of the appreciation of beauty.

Spencer observes, "so long as there exist strong cravings arising from bodily wants and unsatisfied lower instinct, consciousness is not allowed to dwell on those states that accompany the actions of the higher faculties (aesthetics) the cravings continually exclude".[49] Tiruvalluvar found that the obverse of this psychological truth is also true i. e , that so long as the higher faculties are developed, consciousness will not be allowed to dwell on the lower cravings arising from bodily wants and unsatisfied lower instincts whether of sex or of any other kind, the higher faculties continually exclude. He presents a beauty in flesh and blood in the appreciation of which the higher faculties of the lover exclude erotic thoughts and find a moral and spiritual relationship. These faculties attain a spiritual height in which a thing of beauty becomes a joy for ever and not merely for the time the sex urge holds its sway. We shall now follow the text with these principles in view.

Those to whom beauty means most, do, in fact, desire it. There is mutual attraction between the couple and there is mutual reciprocity. The sex love begins tempered by the higher faculties of the couple. The refinement of the soul and morality of the lover as revealed in his appreciation of the beauty of his beloved, already noticed, has had a restraining effect on the erotic impulse. The poet describes it thus:

'கண்களவு கொள்ளும் சிறுநோக்கம் காமத்தில்
செம்பாகம் அன்று; பெரிது.' —1902

"The furtive glances that gleam bright one instant, are more than half the delight which the sex union may bring," feels the lover.

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49. The principles of Psychology, by Professor Langfield, Vol. II. p. 47.

Let us not forget that this is the first meeting of the couple. The intensity of the sex urge has been considerably reduced even at the first meeting. The delight in the expected sex gratification has been reduced to less than a half of the whole delight. The pleasure experienced at the aesthetic expression of the furtive glance, predominates, envelops and reduces the sex pleasure to a subordinate position. The author makes a clear distinction between the pleasure of aesthetic expression and the pleasure of sex gratification, weighs them both and gives a verdict that they are not even just half and half, but the aesthetic pleasure is more than half of the total. There is no obscuring of either the aesthetics or the erotics. Each is given its due order, rank and weight in the scheme of sex life. Nor is there a capricious estimate of their importance. The influence exerted by them is coolly and critically examined and weighed by the author and allowed to blend together to evoke love in the hearts of both the partners. This is the happy blending with which the author starts his theme of love.

BEAUTY OF MOVEMENTS

This new technique of love brings about a delicate consideration of the mental feelings and enlightened tastes. We soon find his aesthetic taste ascending another step.

> "அசையியற்கு உண்டாண்டோர் ஏஎர்யான் நோக்கப்
> பசையினள் பைய நகும்." —1908

In the rhythm and harmony of her graceful movements shines a beauty of exalted culture and there is a matchless grace in her soft smile.

The appreciation of beauty has now attained a higher stage. From the appreciation of form and its profound expression, it has ascended to the beauty of movements. ஏர் in this couplet means beauty. மணக்குடவர் and பரிதி interpret it as beauty. மணக்குடவர் adds a further note indicating exalted beauty. "ஏர்-அழகு, தன் வடிவினுள்ள மிக்க குணம்". Parimelalagar (பரிமேலழகர்) converts it into an ஆகு பெயர் to mean a good augury. This conversion does not appear to be authorised by ancient usage. In many a

passage in Sangam classics, ஏர் is used to denote beauty.[50] To understand the full significance of the couplet, we have to determine the nature of the beauty indicated by the word ஏர் and also fix the exact connotation of the term.

அசையியல் means the state of natural motion or movement. This, obviously, does not relate to the motion of any particular limb or part of the body. It comprises all the movements peculiar to a human body, the gait, the movement of the hands, eyes, lips and other limbs in the routine of the daily life. There is grace, rythm and harmony in all these natural movements. These movements, individually and in combination, produce an aesthetic impression of beauty. To understand this reference to the beauty of movements, we have to understand the culture which made these movements possible in the daily life of the people and the habit of the mind which appreciates them and feels the effect.

This is not a new concept of beauty of motion introduced by Tiruvalluvar. The love of the beauty of the movements is as old as the Tamil culture itself. We find here the echo of the racial quality which delighted in the beauty of movements and perfected the art of pure rhythmic motions in dancing, which commands the admiration of the world to-day. This dance which is peculiar to Tamil land is called சொக்கம், Chokkam, in Tamil which literally means beauty—beauty which entrances from the root சொக்கு to entrance or to forget oneself. (c.f சொக்குதல், சொக்குப்பொடி சொக்கிப்போதல்) The Sanskrit word Nrit or Nritta has a far different meaning. It does not convey the meaning of beauty at all. Nritta means dancing, acting, gesticulations, from the root Nrit--to dance (Monier Williams). Chokkam is not an expressional dance whose movements express an idea or thought in the mind or an object by signs called Abinaya or மெய்ப்பாடு. It is a pure dance of aesthetic movements, அசையியல் of the limbs and body wherein the danseuse floats in a maze of rythmic movements of beauty, whose well trained feet, hands, face, eyes and every part of the body move 'confusedly regular' as Homer puts it.

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50. புறம். 389, அகம். 8, 26, 42, 144, 148, 155, 208, 237, 253, 256, 267, 282, 319, 344, 383. நற்றிணை. 77, 79, 167, 258, 267. மது. கா. 707. பட்டி. 294. and also in கலித்தொகை and பரிபாடல்

This form of dance was developed, perfected and continued from hoary antiquity by a class of professional dancers called விறலியர் and ministrels called பாணர் who resembled the bards of ancient Greece. This dance is now called Bharata Nattiyam.

Chapters I to IV of the *Nattiya Sastra* of Bharata Muni will themselves prove that it was not invented by Bharata Muni. Bharata Muni himself confesses in sloka 18 of chapter IV that the Angaharas which constitute Chokkam, were taught to him by Tandu and he has recorded them as they were taught to him. As it was an exotic art it did not take root in the land where the great Muni transplanted it but it still flourishes in its indigenous soil, the Tamil land, in all its glory. The Rishies who witnessed this new dance of pure movements for the first time, were bewildered and pestered the Muni with questions as to the reason for this dance which conveys no meaning at all. Bharata Muni explained to them that it was beauty (slokas 266 and 267 of Chapter IV) Its very name in Tamil is சொக்கம், beauty. This Chokkam or pure dance of movements, is the crown of அவையியல். If we could understand the nature and effect of சொக்கம் of அவையியல் we will be able to appreciate the சீர் of அவையியல் of Tiruvalluvar.

Chokkam is different from the expressional dance or the dance of abinaya or மெய்ப்பாடு, which imitates the dumb man who can express his thoughts only by signs of his limbs. These signs are, of course, unified, perfected and made beautiful in the expressional dance. Erotics predominate in these expressional dances.

In Chokkam, there are no such thoughts or intentions to be expressed. The limbs and body move high and low, firm and tender, erect and oblique, in curves and angles, in circles and semi circles all in perfect geometrical shapes and symmetrical grace, with profound rythm and harmony pervading and penetrating all through. These rythmic movements themselves constitute beauty. This is called a spiritual dance and has a spiritual effect.

The poet pours out his soul in pen and ink. The beauty created by him stands aloof from him. The dancer pours out her soul in her limbs and their movements. The creator, the beauty created and the medium of creation all combine into one. In the

ecstacy of the rythmic movements, the distinction between the body and the soul vanishes. The body is forgotten and its movements become the vehicle for the expression of the soul. This ecstasy has a contagious effect, finds an aesthetic response in the observer and touches his soul. Thus the beauty of movements has a spiritual effect on the dancer as well as the observer and belongs to a spiritual order. This is the spiritual effect of beauty of அசையியல் in general where there is no thought or idea to be expressed whether in the daily routine of life, work or play but it is commensurate with the nature of the அசையியல் for the effect it produces.

In the appreciation of form and expression of தகை அணங்கு there was room for erotics hidden beneath the aesthetic glow and it did enter in the end though it was given only a subordinate position. Now in the அசையியல், the beauty of the movements, is the expression of the inner rythm and harmony of her soul which creates a pure activity of the spirit in the observer. It is by practice and perfection of our aesthetic faculties we appreciate beauty especially the beauty of rythmic motions. That the lover in Kamathuppal, did appreciate this kind of beauty is a sure indication of the fact that higher faculties of the soul were at work reducing still further the base instincts.

Having understood the spiritual effect of rythmic motions, we may now be able to appreciate the type of beauty expressed by the word ஏர். The author is not presenting here a type of beauty which comes under the entrancing type of சொக்கம். மணக்குடவர், it was already explained, held that ஏர் denoted the exalted quality of beauty, அழகினுள் மிகுதிக் குணம். The word ஏர் has an implicit metaphorical content as well. The primary meaning of ஏர் is plough. As the plough is the instrument for agriculture, beauty serves as an instrument for ethical and spiritual culture. In the act of ploughing, the weeds fall off, fade and die and the land becomes fit for a healthy and wholsome crop. By the furrows of beauty in the mind, the base instincts are uprooted and the mind is prepared and becomes fit for an ethical and spiritual crop. It may not be far fetched if we hold, that by ஏர் the author denotes a type of beauty which serves to reclaim the mind. The exalted quality of the beauty referred to by மணக்குடவர் also implies the elevation of the mind from the low instincts.

We have already met with two types of beauty—அணங்கு that which attracts near and, சொக்கம், the beauty of motion and a third, எர் that which reclaims the mind has now been added. These are not the only types we meet with in the Tamil language and literature. There are many more words to distinguish far more different types. எழில் means the sublime beauty i.e. beauty which is far above the powers of appreciation, from எழு to rise above. அழகு is another word which denotes beauty. It is not easy to find the derivation of this word. It may probably be derived from the root அழல்—அழல்தல்,—அழற்சி—that which inflames—அழற்சியைத் தருவது அழகு, or from the root ஆழ் to denote a beauty which pulls down or drowns the mind. Though அழகு is a word found even in Tolkappiam (பொருள். 548) and also in Sangam classics[51], the author has scrupulously avoided it, evidently because it was not suited to his moral standard. பொற்பு denotes a shining beauty similar to a golden glow, from பொன் gold. கவின் denotes a beauty that robs the mind, from கவ் or கவர் to capture or steal. வனப்பு is a beauty of adornment from வனை to adorn. பொலிவு is a collective beauty or the beauty of the combined effect of all the consituent parts, from பொலி a collected heap. The all-pervasive static beauty of nature was perceived as முருகு the God of eternal youth and beauty. This has been admirably explained by the eminent scholar, saint and patriot, the renowned Thiru Vi Ka, in his memorable work முருகன் அல்லது அழகு. It is the deep love of beauty in rythmic motions which made the Tamil race to appreciate the beauty of motions of the spheres and conceive the ultimate being as the beauty dancer (சொக்கன்-சொக்கம் பயின்றோன் (தேவாரம்) and as கூத்தன் the supreme dancer. It is, indeed, astounding that there are copious words in the Tamil language to express the idea of beauty and to distinguish its different shades.

Let us recall here, the considerate observations of Professor Max Muller, the great research scholar in Sanskrit and the translator of many a sanskrit work, which were referred to previously. He stated, "The idea of the beautiful in nature did not exist in the Hindu (Aryan) mind. The beautiful as such did not exist for them." The abundance of words in the Tamil language denoting and distinguishing the different shades and various types of

51. சிறுபாண். 13., பெரும்பாண். 252., கலி. 59., பரி 19 : 43.

beauty, serves as an index to the magnificence of the refined culture of the Tamil race which delighted in the contemplation of beauty, abstract and concrete, analysed and understood its aesthetic value in its varied aspects. It is no wonder that Tiruvalluvar as a poet-philosopher realised its value in human civilization for spiritual and moral uplift and portrayed its use as a sobering, correcting and uplifting medium in the sex life of the race.

BEAUTY OF CHARACTER

The love matures and the couple move close together. They rise up yet another rung of the ladder. The aesthetic attraction of form, expression and movements have proved physically, mentally, emotionally, morally and spiritually victorious. The projected ideal picture of beauty is withdrawn from the form, expression and movements and transferred to the interior of the soul. Beauty is now considered as goodness. The beloved is now the embodiment of goodness. The chapter which treats of her beauty is called 'நலம் புனைந்துரைத்தல்'. நலம் means goodness and it is used to denote her beauty. Pope has translated 'நலம் புனைந்துரைத்தல,' as the praise of her beauty. Beauty further extends to her character.

"உள்ளுவன் மன்யான் மறப்பின் மறப்பறியேன்
ஒள்ளமர்க் கண்ணாள் குணம்." —1125

Her character fades not from his memory. He can never forget it. That character also comes under the concept of beauty is exemplified by the king-poet. அதிவீரராமபாண்டியர். He states "இலங்கெழில் அளவு குணமென உரைப்பர்"[52]. The sublimity of beauty is measured by the character. Beauty has transcended form, expression and movement and reached the character. The bond that has grown between them is the bond that binds the soul to the body.

"உடம்பொடு உயிரிடை என்னமற் றன்ன
மடந்தையொடு எம்மிடை நட்பு." — 1152

The lover states, "She is not only the life of my body but becomes the very life of my soul" "வாழ்தல் உயிர்க்கு அன்னள்" (1154)

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52. நைடதம், அன்னத்தைத் தூதுவிட்ட படலம், 32.

This progress of love and sex discipline attained through beauty, almost resembles the course of love chalked out by Plato as the right way of life which was briefly referred to before. He states " He who has been instructed thus far, in the science of love and has been led to see beautiful things in due order and rank, when he comes towards the end of this discipline, will suddenly catch sight of a wondrous thing, beautiful with the absolute beauty, separate, simple and everlasting. When a man proceeding onwards from the terrestrial things by the right way of loving, one comes into that sight of beauty, he is not far from his goal. And this is the right way wherein he should go ; or be guided in his love ; he should begin by loving earthly things for the sake of the absolute loveliness ascending to that as it were by degrees or steps from the first to the second and thence to all fair forms ; and from fair forms to fair conduct and from fair conduct to fair principles, until from fair principles he finally arrives at the ultimate principles of all and learn what absolute beauty is, pure, clear and unalloyed not clogged with pollutions of mortality and the many colours and varieties of human life "[53] We are not sure whether Plato was followed by the Greeks for whom he wrote these. We are told that he was considered too ideal to be followed in real life. We find that the way of life and love marked out by him was almost followed by the ancient Tamilians.

KARPIYAL. (கற்பியல்) WEDDED LIFE

The couple now live together. It is not a life of continence and spiritual friendship they lead, nor do they lead a life of base sensuality. They live and share a virtuous and disciplined life as husband and wife which tend to mature their spiritual growth. Two souls and bodies wedded and blended together march on to blissful beatitude in love.

It is doubtful whether Tiruvalluvar divided Kamathuppal into two as களவியல் and கற்பியல். It is also doubtful whether the grouping of the various chapters under each section was that made by the author himself. We are not in a position now to view, appreciate or evaluate the grand edifice as raised by the

53. Symposium translated by Robert Bridges.

author in all its symmetry and harmony of plan and construction. We have only a distorted view of uncouth bends of dislocated limbs and ugly protrusions of misplaced parts.

From the songs in praise of Tiruvalluvar, 'திருவள்ளுவமாலை', it is seen that Kamathuppal was divided into three sections :

" ஆண்பால்ஏழ் ஆறிரண்டு பெண்பால் அடுத்தன்பு
பூண்பால் இருபால் ஓராறாக—மாண்பாய
காமத்தின் பக்கமொரு மூன்றாகக் கட்டுரைத்தார்
நாமத்தின் வள்ளுவனார் நன்கு."

says, மோசி கீரனார். According to him, the three sections comprised seven chapters relating to the lover, twelve to the beloved and six common to them both. Another poet தொடித்தலை விழுத்தண்டினார் confirms this by his statement 'காமத்திறம் மூன்றெனப் பகுதிசெய்து.' We have now two sections களவியல் comprising seven chapters and கற்பியல் comprising eighteen chapters.

It was already pointed out, that Tiruvalluvar did not follow the old division of Tolkappiar. He followed a metaphysical and psychological method of classification. Evidently by classifying this part of his work into three sections the author wanted to convey the mental, moral and spiritual influence of love on each of the couple separately in two sections and the combined interaction of their personalities in the third. That arrangement is now lost to us. Even the name of Kamathuppal is disputed by scholars on valid grounds. They hold இன்பப்பால் should have been its original name and evidently, the name, Kamathuppal, was substituted to be on a par with Kamasutra of Vatsyayana.

From his introductory notes added to each of the Chapters, there are reasonable grounds to hold that it was Parimelalagar, who made the rearrangement of these chapters. Paripperumal suggests different groupings under three differents heads. The arrangement of Chapters and classification into sections, have undergone successive adaptations to suit the view of each of the commentators. These commentators came more than a thousand years after the author and long after the society had changed over to the Aryan system of marriage. It is natural that they could not fully comprehend the ethical and spiritual element in courtship and love. That sex love could rise to a spiritual

height is still a surprise to some of us. The commentators had no precedent to follow except Vatsyayana's Kamasutra. The adaptations were evidently made to facilitate an interpretation which will be in line with Kamasutra.

Tiruvalluvar and Vatsyayana are poles apart. Vatsyayana dealt with erotology but Tiruvalluvar dealt with love proper, human love in its ethical and spiritual aspects. Kamasutra was meant to induce, incite and prolong the sex passion. It deals with physical acts, manipulations and attitudes in sex unions, and abounds in revolting descriptions and obscene situations. Vatsayana reaches the depth of his degradation when he formulates the technique of seducing the wife of another. We have none of these follies in Tiruvalluvar. Tiruvalluvar was concerned with the reduction of physical pleasure and not with its excitation. He raises the terrestrial love to a spiritual height; whereas Vatsyayana degrades and reduces it to a mere lust or refined bestiality.

Vatsyayana lived and wrote for a temperate zone where, evidently, it was necessary to induce passions. Tiruvalluvar's problem was to reduce the passion which was exhuberent in the tropics. There can be no comparison between them both. Tiruvalluvar stands on the sunlit height of spiritual Kailas and Vatsyayana stands on the dung hill of foul lust. There can therefore be no question of one borrowing anything from the other.

Parimelalagar not only followed Vatsayayana but even suggests that Tiruvalluvar followed him and that the object of Tiruvalluvar in dealing with sex love was only to promote sex pleasure.

"இருமையும் பயப்பதாய இன்பம் கூறுவான் எடுத்துக்கொண்டார், ஈண்டு இன்பம் என்றது காம இன்பத்தினை......'ஏனை இருத்தல் இரங்கல் ஊடல் என்பனவோ?' எனின், அவை பொருட்பாகுபாட்டினை அறம், பொருள், இன்பம் என வடநூல் வழக்குபற்றி ஓதுதலான அவ்வாறே, அவற்றைப் பிரிவின்கண் அடக்கினர்" (காமத்துப்பால் உரைப்பாயிரம்).

'அவ்வாறே' here denotes வடநூல் வழக்குப்பற்றி. The Sanskrit usage (வடநூல் வழக்கு) alluded to here, obviously, refers to Kamasutra or other works of similar nature.

It is not an easy task to refute a commentary which had its sway for many a century. It is not also easy to divert the mind from the usual way in which it has long been trained to walk through. Truth is more important than the long established habits of mind and the loyalties it might have created. Access to the truth should be established however strenuous it might prove to be.

It was already shown, that even in the first meeting of the lovers, the sex pleasure was unmistakably reduced to less than half and that the spiritual content of it was more than half. In the onward march, the spirit has been given an advantageous start to leave the sex far behind. The spirit further stole a march over the sex through the beauty of movements and the beauty of character and goodness. We shall presently be in sight of the further progress. But it is natural to argue, that this is another way of interpretation and that both the views are possible. We have therefore to find evidence to determine which of the views is correct. We have to find the object of Tiruvalluvar in adding sex love to his ethics. Did he write Kamathuppal to promote sex pleasure or had he any other object in view? If we could determine his object we could decide which of the interpretations fulfils the object of the author and which not.

To find out the purpose for which Kamathuppal was added to a book of ethics, we have to turn to 'பாயிரம' or the preface for enlightenment. From ancient times, the preface or introduction had a special significance and an important function to fulfil in all Tamil works. No work without a preface was considered a worthy production. 'பாயிரம இல்லது பனுவல் அன்றே' It was Bernard Shaw who with his lively wit remarked that introduction was for the learned and the text proper was for others. The ancient Tamilians not only held that preface was quite indispensable for a literary work but held that its important function was to guide the scholar to the proper interpretation and understanding of the text. Without understanding the preface, the scholars were considered unfit to enter into the text.[54]

54. 'அப்பாயிரந்தான் தலையமைந்த யானைக்கு வினையமைந்த பாகன் போலவும் அளப்பரிய ஆகாயத்திற்கு விளக்கமாகிய திங்களும் ஞாயிறும் போலவும், நூற்கு இன்றியமையாச் சிறப்பிற்றாதலின், அது கேளாக்கால் குன்று முட்டிய குரீஇபோலவும் குறிச்சிபுக்க மான்போலவும் மாணாக்கன் இடர்ப்படுமென்க'. தொல்., எழுத்து., நச்., உரை.

Based on these ancient literary principles, Tirukkural has four chapters as its preface and one of the couplets in them, declares the aim or object of the work :

> 'மனத்துக்கண் மாசில னாத லனைத்தறன்
> ஆகுல நீர பிற.' —34

"That which extends upto the removal of the impurities of the mind is அறன் or ethics. All other ethics which do not extend to that limit are mere pompous sounds" is the simple meaning of this verse. 'ஆதல்' here is a verbal noun தொழிற் பெயர் which gives the meaning, ஆதலாகிய அளவையுடையது. But Parimelalagar gives a different meaning. He cuts the couplet into three sentences. மனத்துக்கண் மாசிலன் ஆதல்; become pure in mind. 'ஆதல' is here a finite verb expressing a wish, வியங்கோள் வினை முற்று and not a verbal noun as interpreted above. 'அனைத்து அறன்.' that is all virtue or ethics. 'ஆகுல நீர பிற', all other speech or behaviour are mere pompous sounds.

We shall now examine the thoughts underlying this meaning of Parimelalagar though there appears nothing wrong on the surface. The apparent lucidity and transparency of the meaning given, hide a vital defect underneath. Treating ஆதல் as வியங்கோள், leaves the decision of what constitutes purity in each action or behaviour to the individual judgment which is bound to vary and end in evil. If purity of mind according the each individual, is the only criterion, we have to take into account that the road to hell is paved with the good intentions of a pure mind. If the starving children are saved from death by robbing another, the robber does it with a pure mind to save his children. Robbery thus becomes a virtue. According to the commentary of Parimelalagar, all Robinhoods become saints. Heretics were burnt at stakes by the purest of minds. Political revolutions and the consequent atrocities were unleashed by purest of minds to save the land from tyranny or injustice. There is no end to the misery and harm hurled upon humanity by the pure mind of religious fanaticism. The fanatics believe they are pure in mind as they carry out the supposed commands of their religion, their god or prophets. Everyone under these categories, can justify his action by referring to this Kural, according to the commentary of Parimelalagar. Could this be the intention of the author?

The commentator does not even indicate that this purification of the mind referred to here is achieved by following the ethics of Kural. Even though he has not connected the removal of impurity with the teachings of Kural, we may take that to be his intention and see whether this could make his meaning valid. "Be thou pure in mind (in accordance with the teaching of Tirukural.) That is all virtue, 'அனைத்து அறன்'. All other ethics or teachings or behaviour resulting therefrom are mere empty bustle". Connecting the ethics of kural with this meaning, lands us in another fallacy. This implies that if any one attains purity of mind by teachings other than those of Tirukkural, it will not be considered as virtue or அறன் This imputes to the noble author an arrogance that his teachings alone are virtuous or ethical; the teachings of Buddha, Mahavira, Christ or Zoraster are meaningless. Could this be the intention of Tiruvalluvar ?

Tiruvalluvar has used the word மாசு in this couplet to denote the impurity of the mind. Let us try to comprehend what is meant by this மாசு or what all it denotes. Neither the author has defined it nor has the commentator explained how the meaning is to be inferred It is called in Sanskrit Malam. 'செம்மலர் நோன்றாள் சேரவொட்டா அம்மலம் கழீஇ' says மெய்கண்டார். All that hinder the union of the mind or soul with the ultimate reality, are considered as மாசு. 'ஈசனோடாயினும் ஆசை அறுமின்கள்.' says another philosopher. Even the desire to become one with the Supreme, is also a மாசு. This மாசு is called sin or evil. Endless are the impurities which come under these categories which contribute to their accumulation.

This conception of மாசு or impurity, takes us to the root of the metaphysical problem of which is pure and which is impure, which is wrong and which is right, or which is moral and which is immoral. Before deciding this moot question, it is preposterous to advocate any purgation. Would Tiruvalluvar uphold this advocacy ?

Parimelalagar has treated the impurities of the mind very lightly and in an all too cursory manner. மாசு, மலம், impurity, evil or sin, whatever it might be called, is a vital problem, the solution of which has defied the greatest thinkers of the world. Countless are the impurities which stick to the mind

even after repeated washings. Strenuous and life long are to be the efforts to wipe them out. They are not of such nature as could be wiped off in any single act, as the commentator seems to presume.

The interpretation given by Parimelalagar offends the grammar as well. ஆதல் is a verbal noun as stated above. தல் is a suffix which relates to a verbal noun, தொழிற்பெயர், and it is not the suffix of a verb expressing a wish or வியங்கோள். வியங்கோள் விகுதி is அல். If it should express a wish, its form would be ஆகல் as in எனல் (மக்கட்பதடி எனல்) or ஆக or ஆகுக. Tiruvalluvar has nowhere used தல் as வியங்கோள் விகுதி.

It is well known, that among all the commentators, Parimelalagar stands foremost. His penetrating intellect had gone into amazing depths to unravel the deep thoughts in many a couplet. He has never been found fault with for grammatical irregularity so far. On the other hand, his grammatical notes are more copious than those in any other commentary explaining the most intricate points of grammar. It is really a matter of great surprise, how his astute intellect, his logical reasoning, his profound knowledge of grammar, failed him in this instance. We may note here that it was the great grammarian Ramanuja Kavirayar who wrote an elaborate commentary on Nannool and who was the tutor of G.U. Pope and many European scholars, who first pointed out that ஆதல் is a verbal noun and another eminent scholar Tru-Vi-Ka gave the meaning of this couplet with ஆதல் as a verbal noun.

In this couplet, Tiruvalluvar lays down the universal principle underlying ethics or the normative limit applicable to all ethics. He does not leave the particulars of what is pure or impure to individual decisions and takes up on himself the duty of detailing the 'Ought' of every human behaviour coming under the realm of ethics. All these 'Oughts', and. 'Ought nots' stated in detail when strictly followed in their entirety, will lead to the ultimate end of ethics, of bestowing the absolute purity of mind. There is no room to consider that even in the introduction, பாயிரம், Tiruvalluvar left a wish that every individual should be pure of mind in performing every deed, he detailed in the book proper, as if there was lack of purity in what he described therein. According to Tiruvalluvar, true அறம் is that which

extends to the limit of purging the impurities from the human mind; all other systems of அறன் which do not extend to that limit are empty and pompous sounds, or mere bustle. The essential requisite, the *Sine qua non*, of all ethics is the purging of the impurities from the human mind. Any system of ethics which falls short of this is, not to be classed as ethics at all. Let us now apply this fundamental law to the ethics of Tiruvalluvar.

Of the impurities of the mind, the most primordial is the impurity caused by the sex instinct. It is the most deep rooted of all the impurities. It should be the first concern of all true ethics to remove this deep rooted impurity. It is to remove this impurity of the mind, the author has added Kamathuppal to his ethics. Otherwise there is no room for Kamathuppal in a work relating to ethics. It is far from the scope of the work of the author to pander to sex pleasure as stated by Parimelalagar. This is the light which பாயிரம் gives us for interpreting Kamathuppal.

How then is the sex impurity of the mind to be wiped off? The problem of purification of this impurity is not easy of solution. There are two schools of thought regarding this purification, one diametrically opposed to the other. One of them considers that sex is an evil and it can never be cured. Sex-love is a great hindrance to the attainment of the highest state of spiritual realization. The only way to clean the mind of the impurity of the sex is to kill the passion or to renounce it altogether. The other school holds "that gracious perfection is hidden behind the apparent evil" of sex life which stains the mind and it is perfectly and legitimately possible to wipe off this impurity and make the mind clean and pure.

RENUNCIATION AND SUBLIMATION

The greatest advocates of the former School of thought, were Buddha and Mahavira. Buddha considered that 'there is no stronger fetter than the mutual bond of the sexes.' One among his numerous and explicit utterances about the sexes, we may take note of here "Oh, Ye priests," he said, "I know of no form that fetters man's mind as much as the female form. The female form, Oh, Ye priests, fetters the mind of man. I know

of no voice whatsoever, Oh, Ye priests, no perfume, no taste, no contact, that fetters the mind of man like the contact with woman.''[55] He repeats the same for the man's form voice etc. as that which fetters the mind of woman. Let us note, that he holds that the five sense experiences through woman, are the greatest fetters which deter the attainment of spiritual realisation.

The abhorrence of the sex was still more virulent in the Brahmacharia Vrata or the vow of chastity which the jain monks have to take every night and morning.

"The vow of chastity is maintained by not sitting on seats previously occupied by women, female animals or enuchs and by not living in their vicinity, not participating in exciting conversation about women, not remembering former delights, not looking at a woman's form, not decorating ones own person, not eating or drinking to excess, or partaking too highly seasoned food.''[56]

This is what Mrs. Sinclair Stevenson in her famous book 'The Heart of Jainism' has to say about this vow: "This jaina vow seems limited to negative chastity, which shudderingly avoids its fellow creatures lest they should prove occasions of stumbling and it appears ignorant of the sunlit purity that so delights in its walk with God on the open road of life, that it cannot be bored with nastiness.''[57] Tiruvalluvar's attempt in Kamathuppal is to illumine the human mind with sunlit purity (மனத்துக்கண் மாசிலன் ஆதல்) and to help humanity to delight in its walk with God on the open road of life. There is no mysticism or allegory here. To Tiruvalluvar, the impurity is not a dream or an illusion. It is a bitter truth in which the greatest potency for good is hidden. To kill the sex passion or to renounce it, proves more strenuous and hazardous than subjugating and transmuting it into a spiritual force. In the glow of human love made divine, all base ingredients, all the dross, all the impurities are

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55. Marriage as a fetter by Paul Dahlke. Book of Marriage edited by C. H. Keyserling. p.p. 415, 416.

56. The Heart of Jainism by Mrs. Sinclair Stevenson, p. 237.

57. Ibid.

burnt to ashes and full effulgent shines the mind in sunlit purity and glory. The former is the path of renunciation and the latter is that of sublimation. Tiruvalluvar followed the latter.

THE SIGNIFICANCE OF KARPU (கற்பு)

கற்பு does not start with separation as Parimelalagar would have it. 'கற்பெனப்படுவது களவின் வழித்தே.' It commences from the time of courtship and love. கற்பு is that in which the spiritual glow of mind and spirit in human love reaches its climax. It is a preparation and self-education for a higher spiritual sex life. Each partner learns and aids the other in self revelation and self realization. The impurities of the mind drop off stage by stage. கற்பு is a process of education in its correct sense.

The word கற்பு itself, means education from the root கல் to dig out. Both கல்வி and கற்பு are derived from the same root, கல். கல்வி has been used to denote the education brought out by external means and கற்பு to denote self education. குறுந்தொகை, 156, calls it "எழுதாக்கற்பு."[58] It is an education not written in books or learnt by writing out the lessons. It is a process of education in the real sense, dug out of the individual special experience. No teachings or controls are instilled or superimposed here. That in which these are superimposed and instilled is called கல்வி. கற்பு is therefore that which is learnt by the partners themselves in the sex union, physical acts and sex behaviours. The sex act is not a mere propagative act. It is a functioning of the human organism in which the finer activities physical, psychical and spiritual elements are brought into play.

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58. "எழுதாக் கற்பின் இன்செயல் உள்ளும்
பிரிந்தோர்ப் புணர்க்கும் பண்பின்
மருந்தும் உண்டோ? மயலோ இதுவே!" —குறுந்தொகை, 156.

Has கற்பு, the unwritten sex education, among its performances the administration of a charm drug to unite the lovers who are separated or is it a delusion? This கற்பு is called கடவுட்கற்பு, Divine chastity. The Tamil land should be grateful to Dr Ayar who has preserved the reading இன்செயலுள்ளும் even though he has adopted the reading இன்சொல் உள்ளும் in his edition.

THE SPIRITUAL EFFECT

The spiritual effect of the sex union was referred to in the introduction

"உறுதோ றுயிர்தளிர்ப்பத் தீண்டலால் பேதைக்கு
அமிழ்தின் இயன்றன தோள்." —1106

"Every sexual union and its embrace touch the soul and cause the soul to sprout in tender shoots. Her shoulders are made of Amrita that bestows immortality." The physical embrace has extended to the immortal regions of the soul and the partner feels the immortal effect on his soul. There is no ambiguity or difficulty in understanding the words used here. That which sprouts or grows is not the sex passion, காமம்; it is not the flesh which is excited by the touch. It is the soul that has begun to grow; its full leaves, stems, branches, flowers and fruits are yet to come out. This one couplet is enough to refute the commentary of Parimelalagar that Tiruvalluvar portrayed sex pleasure, காம இன்பம். Can உயிர், *uyir*, mean காமம், *kamam*, at all ?

How could a physical act in which not only human beings but animals, birds and even worms delight in, could produce spirituality ? It is rather strange, mystical and incomprehensible. Is there any mystical import in this and other similar couplets ? These are pertinent questions which have to be answered. It is indeed a difficult task and that too delicate to be answered straight. The best way to answer them will be to allow the experts in sex psychology to speak out their experience and their findings. Havelock Ellis, the great expert in sex psychology, in an article contributed to the Book of marriage states :

"Yet from an early period in human history, a secondary function of sexual inter-course had been slowly growing up to become one of the great objects of marriage. Among animals, it may be said and even sometimes in man, the sexual impulse when once aroused makes but a short and swift circuit through the brain to reach its consummation. But as the brain and its faculties develop, powerfully aided indeed by the very difficulties of the sexual life, the impulse for the sexual union has to traverse ever longer, slower, more painful paths before it reaches and sometimes it never reaches its ultimate object. This means the sex gradually becomes intertwined with all the highest and subtlest human

emotions and activities, with refinements of social intercourse, with high adventure in every sphere, with art, with religion. The primitive animal instinct having the sole end of procreation, becomes on its way to that end, inspiring stimulus to all those psychic energies which in civilization we count most precious. This function is, thus, we see a by-product. But as we know even in our human factory, the by-product is sometimes even more valuable than the product. That is so as regards the functional products of human evolution. The hand was evolved out of the animal fore limb with the primary end of grasping things, we materially need, but as a by-product, the hand has developed the function of making and playing the piano and the violin and that secondary functional by-product of the hand we account, even as measured by the rough test of money, more precious, however less materially necessary, than its primary function. It is, however, only in rare gifted natures that transformed sexual energy becomes of supreme value for its own sake without ever attaining the normal physical outlet. For the most part the by-product accompanies the product throughout, thus, adding a secondary, yet peculiarly sacred and specially human object of marriage to its primary animal object. This may be termed the spiritual object of marriage." [59]

Havelock Ellis has brought out lucidly, what the spiritual object of marriage is. This amounts to the general explanation of the spiritual effect. But Tiruvalluvar attributes a spiritual effect for each sex act, 'உறுதோறும்'. Whether the spirituality is the cumulative effect of the married life as a whole or whether each individual act has any specific effect is worth probing into. Tiruvalluvar could have referred to this effect, in general terms. It is not obvious why he should refer to each particular act. Havelock Ellis himself explains this at another place. After explaining elaborately the physical effect of a sex union—which we are not concerned with—he makes these observations:

"But now we reach the point at which a new element comes in muscular action which is mainly involuntary, even when it affects the voluntary muscles detumescence proper begins to take place. Hence forward, purposeful psychic action, except by an effort, is virtually abolished. The individual as a separate person

59. Love as an art, by Havelock Ellis. Book of Marriage, pp. 374, 375

tends to disappear. He has become one with another person, as nearly one as the conditions of existence ever permit, he and she are merely an instrument in the hands of a higher power—by whatever name we may choose to call that power—which is using them for an end, not themselves."[60]

This is, indeed, a vivid description and a subtle psycho-analysis of the state of mind and spirit in the supreme act, the grand finale of the sex play. This is after all the testimony of a male partner.

Here is the testimony of a lady Philosopher and sex psychologist, Dr. Mathilde Von Kimnitz:

"Only the human being who lives upto his highest potentiality, resembles the immortal unicellular organism. He too fulfils the task of propagation from a will peculiar to his species and experiences, independently of this, the will to exchange spiritual qualities with the chosen one. He sees in this exchange the longed for completion of his being which is possible to him in consequence of the actual completing quality of the sexes. Assuredly, even those humans who like unconcious animals think only of sharing sexual happiness with the chosen one, are exposed to actually consummated conjugation. Even the passing union of polygamy is accompanied by it. No reserve of personality, no strength of character, no endowment however conspicuous, protects against this mutual effect which accompanies the exchange of bliss. But is incomparably greater and more enduring if those who are united in a union of choice are penetrated by this will to the merging of their beings. If they both recognised the sense of life, the self creation of completeness, then their marriage means the most splendid development of their personality. Qualities which they were not able to overcome in years of striving, in earnest struggling, fade away before the example of the chosen one as under a magic influence. Spiritual gifts which formerly dared only pallidly and infrequently determine action, are strengthened under the consecrating desire of the spouse to a conquering force, and this the more wonderfully, the less disenchanting educational attempt of the spouse impairs the mysterious process."[61]

60. Psychology of sex, by Havelock Ellis, Vol. II, page, 149.
61. 'Marriage as fulfilment,' Book of Marriages.

As is usual with the great German race this lady is rather terse and metaphysical in her expression. She confirms the general and individual spiritual effect of the physical act. In addition she insists on a will to exchange spiritual qualities or will to merging of their being. Tiruvalluvar has not lost sight of this important factor either. He states :

"வேட்ட பொழுதின் அவையவை போலுமே
தோட்டார் கதுப்பினாள் தோள்." — 1105

"In her embrace, whose locks are adorned with flowers one finds those things which his desires wish for." If the desire is for exchange of spiritual bliss, he finds it there. If the desire is for the merger of the personalities, he finds it there. If the desire is for the mere bestiality he will find it also there. This very thought was expressed by Sekkilar in describing the beauty of Paravai as 'கற்பகத்தின் பூங்கொம்போ.' Karpakam is a celestial tree which confers on one who comes under its shade, whatever he desires. Sundarar who came under the shade of this beauty was lifted to the greatest height of spirituality which he desired. Tiruvalluvar is humble enough to start with a desire which, in the course of its progress, matures into a will But the lady is too ambitious to start with the will. Tiruvalluvar has shown here a wonderful insight into the sex psychology, and he is not a wit behind the modern scholars and experts in this line.

OTHER ASPECTS OF LOVE-LIFE

We have examined, so far, the sex union, its ethical and spiritual value. The other aspects of love, separation, (பிரிதல்) endurance, (இருத்தல்) lamentation (இரங்கல்) and variance (ஊடல்) are dealt with elaborately in eighteen chapters teeming with lyrical magnificence and poetic grandeur. The separation brings on affliction, anguish, lamentations, wasting away, visions of the night and endurance. They all serve to descipline the emotions and help the evolution of the soul. "The soul offers itself to reveries and does not ask whether reason rebukes them as senseless. But meditating and longing for the chosen one, the dreaming forgetfulness of time, is a wide commodious bridge to the transcendental experience which stands above time, space and purpose."

" கண்ணும் கொளச்சேறி நெஞ்சே இவையென்னைத்
தின்னும் அவர்க்காண லுற்று." —1244

" Oh my soul ! take my eyes also with you to him, if not, they would eat me up in their desire to see him." Their souls have united.

In the lamentations, soliloquies and self-reproach, ably, portrayed by the poet, we get a deep insight into the working of the mind and spirit which would have otherwise lain hidden in the monotony of lavish love. The aesthetic " beauty-feeling-sense " on the basis of which the love episode started, takes on an intensity and a creativeness. It spreads an aura of beauty over the past memories and incidents and calls up the images once familiar.

" மற்றியான் என்னுள்ளேன் மன்னோ அவரொடுயான்
உற்றநாள் உள்ள உளேன்." —1206

" Why live I yet ? I live to ponder over the days of bliss with him." His form, his grace and expression all take shape in her mental vision and lead to persistent contemplation.

" மறப்பின் எவனாவன் மற்கொல் மறப்பறியேன்
உள்ளினும் உள்ளம் சுடும." —1207

" I have never forgotten him. Even to think of forgetting him, burns my soul. Could I live if I should ever forget him ? "

" எனைத்து நினைப்பினும் காயார் அனைத்தன்றோ
காதலர் செய்யும சிறப்பு." —1208

" He will not be angry however frequent I think of him. Is it not so much the delight my beloved affords me ? "

VARIANCE (ஊடல்)

Love's quarrels are but inevitable, though petty and silly they may be. They cement rather than disrupt the love. Like salt they add relish but when in excess spoil the taste.

" உப்பமைந் தற்றால் புலவி அதுசிறிது
மிக்கற்றால் நீள விடல்." —1302

The proferred love and embrace are declined with thanks. There is anger, aversion and variance, pretended or real. The

husband and wife stand apart. This is called ஊடல், *Oodal.* The husband does not act in any coarse or brutal manner and does not attempt to domineer. The reluctance of the wife is respected. There is perfect self possession and self control. She holds a royal sway over the situation and queenly feminity shines in the assertion of her rights, inspite of the pleadings. There are no devilish scenes or violent outbursts. The husband feels supreme delight in this situation and prays for the night to prolong, 'நீடுக மன்னோ இரா', in that very pose.

Beauty of the spirit shines in the regal reluctance of the wife. Tiruvalluvar calls this 'ஊடல் உவகை' which name he assigns to the whole chapter. Let us recall the meaning of உவகை which was already fixed. உவகை is the pleasure felt when the mind is relieved of its worry or anxiety. It is 'அல்லல் நீத்த உவகை.' The husband and wife stand apart. There is no anxiety for physical gratification. Nor does Kamam, the sex urge, torment them to find relief. They are perfectly happy. It is 'மாமகான்ற உவகை' for the wife in addition. She is not afraid of any brutal approach and her protection is assured by the elevation of the soul of her spouse.

The sex impulse no longer rules them or rules their minds. It has become not a Mephistopheles, but an angel which has shown them the way for spiritual delight. The sex impurity has almost lost the power of sticking to the mind. At their will and pleasure they can wipe it off. In no time they may aspire, if they so chose, to be canonised as the counterparts of saint Nilakanta and his consort, to lead a life of spiritual friendship. கற்பு, *karpu,* has given the necessary education and training. The author has taken sex impurity to the verge of its purgation but has not shown it to have been completely purged out. The Satan has been courteously asked to stand out for the time being.

THE BLISS OF THE BLISS (*இன்பத்திற்கு இன்பம்*)

The last couplet in this chapter holds a treasure for us:

"ஊடுதல் காமத்திற் கின்பம் அதற்கின்பம்
கூடி முயங்கப் பெறின்." — 1330

"Aversion bestows bliss to love and the bliss of the bliss is gained if the lovers embrace." This is also the last couplet of the

entire work of the author and it ends with the last of the Tamil alphabets, ன். A careful scrutiny of this stanza will pay us amply. இன்பம், bliss, is twice emphasised here. We have to determine the nature and scope of this twice repeated இன்பம். Let us first examine the first of these two : காமத்திற்கின்பம்.

It is not காமத்தின் இன்பம் or காமத்து இன்பம். It is not a pleasure which belonged to Kamam. It is not one got out of Kamam. It is not even காமத்துள் இன்பம். It is not a pleasure within Kamam. காமத்திற்கின்பம் is different from these three categories. It is a pleasure for or to Kamam. This chapter does not deal with sex union but deals only with ஊடல். The couple stand apart due to variance, throughout this chapter. The pleasure expressed here cannot therefore be the pleasure given by the physical sex union. The pleasure now received by Kamam, காமத்திற்கின்பம is therefore something different from that which a sex physical act affords. Though the bodies of the couple are apart, their souls unite and feel a delight. When the bodies unite the pleasure felt is carnal pleasure : when the souls unite the pleasure experienced is a spiritual pleasure. As there is no union of the bodies now, the pleasure which Kamam receives (காமத்திற்கின்பம்) is a spiritual pleasure, a pleasure of the souls. It is a new and novel gift to Kamam.

The grammatical structure of காமத்திற்கின்பம் also justifies this interpretation. The relation between காமம் and இன்பம is that of the dative case (நான்காம வேற்றுமை. 'கு எனப் பெயரிய வேற்றுமைக் கிளவி எல்லாப் பொருளும் கொள்ளும் அதுவே.') The இன்பம here is the கொள்பொருள் of Kamam—the pleasure received by Kamam and not its தருபொருள், not a pleasure given by Kamam. This கொள் பொருள் is similar to வேலைக்குக்கூலி, the wages for the labour. The wages and the labour are different though one earns the other. Kamam has by its patient labour through millions and millions of years earned its reward, the reward of a spiritual pleasure. Kamam delights in this new gift and has forgotten its old association with the flesh. The author is very sure about this. ஊடுதல் காமத்திற்கு இன்பம் ; புணர்ச்சி அன்று. The pleasure which Kamam feels is no more in the sex act or புணர்ச்சி. What a wonderful transformation has come over Kamam, the sex impulse, in this closing stage ! It has developed a new taste ; a spiritual evolution has come about.

We shall now proceed with the other இன்பம் in 'அதற்கின்பம் கூடி முயங்கப்பெறின்.' எதற்கின்பம? இன்பத்திற்கு இன்பம். Kamam is out of the picture. It has been asked to step out leaving its new gift. This இன்பம் is, therefore, காமம் பெற்ற இன்பத்திற்கு இன்பம்.

There are two words here which have been combined together கூடி முயங்கப்பெறின். முயங்கல here does not mean sex union as the chapter relates to ஊடல் and not to புணர்ச்சி. The primary meaning of முயக்கம் or முயங்கல் is embrace. கூடி here does not indicate a sex union. In the position the author has placed this word, it denotes an action before the embrace கூடி முயங்கப்பெறின், and not an action after the embrace which may then mean the physical sex act. 'கூடி முயங்கப்பெறின்' therefore means, "if the lady drops her variance and joins her husband and embraces him." It is not the husband who runs to the lady and joins her. If this was the intention, it will amount to gross brutality and he would have resorted to this long ago, even at the first instance. He would not have waited for long hours and wished for the night to prolong.

The reluctance of the lady vanishes; with all her feminine grace and tenderness, she runs into the outstretched hands of her husband and embraces him with all fervour. The embrace of their bodies becomes the embrace of their souls. They are not now two separate entities. They are one in body and soul and experience the supreme இன்பம், the supreme celestial bliss—the bliss of the bliss, இன்பத்திற்கு இன்பம். The mere embrace has transported them bodily to Heaven.

James Hinton observed, "Sexual embrace, worthily understood, can only be compared with music and with prayer."[62] "Apart from the sexual craving," says Havelock Ellis, "the complete spiritual contact of two persons who love each other can only be attained through some act of rare intimacy. No act can be quite so intimate as the sexual embrace. In its accomplishment for all spiritually evolved persons, the communion of the bodies becomes the communion of the souls. The outward and visible sign has been the consummation of an inward spiritual grace."[63]

62. Love as an Art, by Havelock Ellis. Book of Marriage p. 377 edited by Count H. Keyserling.

63. Ibid.

Tiruvalluvar has portrayed both the inward grace and the visible sign admirably and skillfully. But he has not allowed us to witness the celestial embrace. He has made us imagine it in our mental vision. He has made the embrace conditional, முயங்கப் பெறின். With this hypothetical clause, *if she embraces*, the curtain drops. The grand finale of the sex drama comes to an abrupt close. With the supreme art of poesy, the poet leaves us to our thoughts. The husband and wife still stand apart. We are immersed in the thought of their inward grace and the communion of their souls.

This last hypothetical clause, apart from its poetic value, has the deep significance of *pointing to* the ultimate goal of the evolution of sex life. Here is a peculiar hypothetico deductive method adopted by Tiruvalluvar. A concrete situation (உடல்) is presented where there is no room, whatever, to infer any carnal constituent in the happiness experienced. On the basis of this experience, an assumption is posited for analysing and determining an inference, that even when the carnal embrace takes place, it does not alter the spiritual level of the happiness already attained; on the other hand it tends to enhance its spiritual value and becomes a bliss of the bliss இன்பத்திற்கு இன்பம். (அதற்கு இன்பம—அவ்வின்பத்திற்கு இனபம). The souls of the couple have spiritually evolved and in their embrace they should feel the communion of their souls more than the communion of their bodies. If they so feel, it is the bliss of the bliss, the ultimate goal of the evolution of sex life.

The author has not, however, left entirely to our hypothetical inference the spiritual exaltation attained in sex life, nor has he left it to our surmise. In புணர்ச்சி மகிழ்தல், he has indicated wherefrom the sublimation of the sense pleasures begins.

"கண்டுகேட்டு உண்டுஉயிர்த்து உற்றறியும் ஐம்புலனும்
ஒண்டொடி கண்ணே உள." —1101

"All knowledge that senses five–sight, hearing, taste, smell, touch–can give. In this resplendent armlet bearing damsel live."

The knowledge that five senses, அறியும் ஐம்புலன், give here, has been taken to mean the joy of the five senses, நுகரும ஐம்புலன், all along. அறிவு, and நுகர்வு, knowledge and enjoyment, are quite different. அறிவு, knowledge, helps to sublimate the sense enjoyment but நுகர்வு, enjoyment, degrades the human mind.

The author directly connects this knowledge of sublimation of the sense enjoyment with the exalted state of spirituality in நீத்தார் பெருமை.

> " சுவைஒளி ஊறுஓசை நாற்றமென் றைந்தின்
> வகைதெரிவான் கட்டே உலகு." —27

" The entire world is under the supreme control of those who have understood and sublimated the five sense enjoyments." Knowledge of sublimation starts from the sex union. It gives மகிழ்தல் or pleasure, புணர்ச்சி மகிழ்தல் and not aversion, abhorence or hatred of these senses which may then lead to renunciation. The sublimation begins here, progresses and culminates in நீத்தார் பெருமை. There is thus a direct progressive link between Kamathuppal and நீத்தார் பெருமை which ends in spiritual exaltation.

Even at the outset, we saw that the sex union did not excite the flesh; on the other hand it caused the spirit to sprout. (உறுதோறுயிர் தளிர்ப்பத் தீண்டலால்). The tender shoots of the spirit have matured and the spiritual plant has attained its full growth, has putforth its flowers and has yielded its fruit of spiritual exaltation.

Let us collect together the ethical and spiritual effect, which we have considered piece meal in all the three lectures and consider the process as a united whole. Radha Kamal Mukerji, a scholar of international repute, Vice-Chancellor of Lucknow University, has described this process of exaltation which is almost the same as the substance of these lectures. He states: " Love enlarges and exalts all man's senses and emotions and capacities. Its tenderness becomes universal altruism, its appreciation of beauty the glory of nature, its sanctity the worship of man and universe. The lamp of love, no doubt, illumines mankinds most direct and straight paths to the temple of ideal values, kindles its natural capacities and devotions for unflagging adoration. Love stimulates many of man's sublime aesthetic apprehensions and profound mystical insights as it inspires his vast ardent labours for suffering humanity............It is neither speculation nor dream but the continual realization with varying success of the whole perfect and eternal - the Divine that is hidden and potential in itself............Love is a cult springing from the body and the

desire of man, but it discovers in the figure of the beloved a symbol of beauty and goodness that has far greater vital ideality than what philosophy and religion offer."[64]

THE MESSAGE OF KAMATHUPPAL

In conclusion, let us sing the praise of Kamathuppal, the vast store house of sex wisdom and poetic glory and join our voice with the chorus Mysticus of Goethe:

"All things transitory
But as symbols are sent:
Earth's insufficiency
Here grows to Event:
The Indescribable,
Here it is done:
The woman soul leadeth us
Upward and on."

These last lines in Goethe's Faust, famous throughout the western world, express the relation between the sex and Heaven almost the same as portrayed by Tiruvalluvar and this is the message of Kamathuppal to the world:

"The indescribable,
Here it is done:
The woman soul leadeth us
Upward and on."

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64. The Horizon of marriage, pp. 364, 365.